

THE ATHENÆUM

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No. 3006.

SATURDAY, JUNE 6, 1885.

PRICE
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REGISTERED AS A NEWSPAPER

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-garden, on MONDAY, June 8, at half-past 2 p.m. The Right Hon. LORD ABERDEEN, President, in the Chair. The DINNER will take place at Willis's Rooms, King-street, St. James's, at 7 p.m. on the SAME DAY. The Right Hon. LORD ABERDEEN, President, in the Chair. Dinner charge, 21s., payable at the door; or Tickets may be had and places taken at 1, Saville-row, Burlington-garden, up to noon on Saturday, June 6. The Friends of Fellows are admissible to the Dinner.

ROYAL ASIATIC SOCIETY.—MONDAY, June 15, 4 p.m. Mr. H. F. W. HOLT will read a Paper 'On the Chinese Game of Chess.' W. S. W. VAUX, Sec. R.A.S.

ARUNDEL SOCIETY.—ACCELERATION IN PROMOTION OF NEW MEMBERS. The Council have resolved to offer all Associates enrolled prior to April, 1885, the option of at once becoming Subscribers. Persons who now enter themselves sufficiently early as Associates, may become Second Subscribers in time to receive the Second Annual Publication in 1886, and possibly in 1885. DOUGLAS H. GORDON, Secretary. 24, Old Bond-street, W., May, 1885.

PRINTERS' PENSION CORPORATION.—The ANNIVERSARY FESTIVAL will be held on MONDAY, June 15th, at the Albion Tavern, Aldersgate-street, under the Presidency of The Right Hon. R. N. FOWLER, M.P., Lord Mayor.

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Cards for Private Days and for Students to be obtained of the Curator, at the Museum.
THE BOSTON EXHIBITION, 1885-6.—The EXHIBITION OF WATER-COLOUR DRAWINGS to be held in Boston, Massachusetts, under the management of the Trustees of the Museum of Fine Arts, will OPEN in OCTOBER NEXT. Members of Societies of Painters in Water Colours and others invited to contribute are requested to give notice before the end of July. The Drawings will be dispatched in August next. Copies of the regulations can be obtained on application. HENRY BLACKBURN, Hon. Sec. 105, Victoria-street, Westminster, June, 1885.

CORPORATION of LIVERPOOL.—AUTUMN EXHIBITION OF PICTURES in OIL and WATER COLOURS.

The above EXHIBITION will be OPENED in the Walker Art Gallery on MONDAY, September 7th, 1885. Receiving Days, August 1st to 12th inclusive. Forms and all information may be obtained on application to CHARLES DYALL, Curator.

THE ROYAL CAMBRIAN ACADEMY of ART.

The THIRD ANNUAL EXHIBITION, to be held by permission of the South Wales College in the Old Infirmary Buildings, Cardiff. The Exhibition will open on the 20th of July and will close on the 30th of September. Pictures will be received, unpacked, at the Old Infirmary Buildings, from July 1st to July 31st inclusive. W. LAURENCE BANKS, R.C.A., Hon. Sec. Hendrawaelod, near Conway.

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SWINEY LECTURES on GEOLOGY.

Dr. R. H. TRAQUAIR, F.R.S. F.G.S., will deliver a COURSE of TWELVE LECTURES on 'BIRDS and MAMMALS, especially in Relation to their Fossil Forms, in the British Museum (Natural History), Cromwell-road, commencing MONDAY, 15th June, at 4 p.m., and to be continued each succeeding Monday, Wednesday, and Friday, concluding on Friday, 10th July, 1885.—Admission to the Course, Free.

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BIRMINGHAM MUSICAL FESTIVAL, 1885.

TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, August 25, 26, 27, and 28.
TUESDAY MORNING, 'Elijah.'
TUESDAY EVENING, New Cantata by Mr. Frederic H. Cowen, entitled 'Sleeping Beauty,' composed for this Festival. And a Miscellaneous Selection, including Symphony by Brønner Froust, and Overture by Wagner.
WEDNESDAY MORNING, 'Mors et Vita,' composed expressly for this Festival by Monsieur Charles Gounod.
WEDNESDAY EVENING, New Cantata by Mr. Thomas Anderson, entitled 'Eutide,' And a Violin Concerto, composed by Mr. Alexander C. Mackenzie.
THURSDAY MORNING, 'Messiah.'
THURSDAY EVENING, a New Cantata, 'The Spectre's Bride,' by Herr Anton Dvorak, composed expressly for this Festival. Mr. Gladstone's Latin Translation of 'Rock of Ages,' composed by Dr. Bridge, Organist of Westminster Abbey.
FRIDAY MORNING, New Oratorio, 'The Three Holy Children,' composed for this Festival by Dr. Villiers Stanford. Beethoven's 'Choral Symphony.'
FRIDAY EVENING, 'Mors et Vita.'
Principal Vocalists:—Madame ALBANI, Mrs. HUTCHINSON, Miss ANNA WILLIAMS, Madame PATRICK, Madame TREBELL, Mr. ELIZABETH LLOYD, Mr. WADDE, Mr. RANTLEY, Mr. F. KING, Mr. WATKIN MILLS, and Signor FOLLI. Solo Violin, Señor SARASATE.
Conductor:—Herr HANS RICHTER.
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DAS GÄNSCHEN VON BUCHENAU, Lustspiel von Friedrich, wird am Sonnabend Abend, 13ten Juni, um 8 Uhr, in St. George's Hall, Langham-place, zum Besten des HOSPITAL für EPILEPSIE und PARALYSIS, aufgeführt werden. Herr Baron, Sir William Magnus, Bart., Agnes Trautschowitz, Von Fink, Herr Blum.—Billette zu 7s. 6d., 5s., and 1s., sind bei Herrn HOFMEISTER KOLLMANN, 2, Langham-place, W., zu haben.

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The LECTURESHIP in FRENCH will become VACANT at the end of the current Session through the election of Mr. Lallemand to the Professorship of French in University College, London.

Candidates for the appointment are invited to forward applications and testimonials, addressed to the Council of the College, under cover to the Registrar, not later than Monday, June 15th next.

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LITERATURE

Under the Rays of the Aurora Borealis: in the Land of the Lapps and Kvens. By Sophus Tromholt. Edited by Carl Siewers. 2 vols. (Sampson Low & Co.)

SLOWLY—more slowly than might be desired—the story of the ring of international observatories which between August, 1882, and August, 1883, surrounded the Polar basin, is beginning to be told. The terrible tale of how Greely and his companions fared has, of course, owing to its exceptionally harrowing character, been the theme of several narratives, though the leader of the party, from whom alone the account which the world has a right to expect can be obtained, is still silent. The Austrians, who wintered in Jan Mayen, are, it is understood, meditating a popular work on their labours, and the Germans will no doubt be sufficiently communicative about their allotted task in Cumberland Sound. The Swedes evidently consider Spitzbergen a locality too well known to admit of much novelty. The same notion may possess the Finns, who chose Sodankylä, the Norwegians, who were at Bossekop, the Americans at Point Barrow, and the English at Fort Rae. Godthaab is a Danish post in Greenland, so that the observers who were stationed there may regard that region as having been sufficiently described by Rink; while all that the Dutch have to contribute is the tale of their evil fortune in not being able to reach Dickson Haven by the sea route, which the too sanguine Swedes affirmed to be open every autumn. Dr. Sophus Tromholt is, therefore, first in the field. His purely scientific labours are still in manuscript, and unless the different countries come to a speedy understanding regarding the method in which the simultaneous observations are to be discussed, their publication may be as tardy as that of Capt. Cook's, which are mouldering in the archives of the Admiralty.

However, to any except a few savants this will not be an irreparable misfortune, should the delegations, each in their turn, present to the unscientific reader so pleasant an account of their stewardship as that which Dr. Tromholt has done us the compliment of issuing for the first time not as a translation from a printed book, but as an original narrative in the English tongue.

His speciality was the aurora borealis, and the spot selected for his residence the Lapp hamlet of Koutokæino, on the Russo-Norwegian frontier, owing to its convenient proximity to the circumpolar stations at Bossekop in Finmark, and Sodankylä in the Russian section of the same region. Here for the appointed period the eager Dane resided among the Lapps, his only educated companions being the three or four Norwegians who found their duty or their interest to lie in this remote section of King Oskar's dominions. Day after day, night after night, the wind and the weather, and, above all, the flashing of the Northern lights were noted, their height above the horizon measured, their behaviour to the magnetic currents watched, and the general conduct of inanimate nature as it exists on the outskirts of the Polar basin recorded. Indeed, duty apart, there was little else to do; for Koutokæino is not an exciting hamlet, nor is its scenery sufficiently attractive to tempt the student from his transit and deflecting needle. In summer there is little save sand and tundra, in winter there is nothing but snow. Yet for two or three months of the year daylight never dies, while for a corresponding period the mid-winter sun never rises above the horizon. It is, therefore, an admirable spot for a monographer, since the objects to be chronicled are limited, and the tendency to sketchiness is not great where the materials for a picture lie so ready to the hand. Dr. Tromholt, who though a specialist of the specialists is also an intelligent traveller, with wide sympathies, and a touch of mild humour which the Scandinavian "scientist" is generally chary of betraying, was, therefore, quite in his element. He observed aurora to his heart's content. But he observed other things also: the flowers which peeped above the thawing soil, the birds pursuing their way to the still further north, and the somewhat primitive, but by no means Arcadian children of nature around him. He photographed them, their reindeer, and their houses. He learned their rude language, and inquired into their chequered history, while so genial a gentleman as the Professor fra Bergen had plenty of time in the intervals between one "term day" and another, and especially when the aurora did not shoot athwart the Northern sky, to fill his diaries with good-natured gossip about the way the world wags in Koutokæino. The result is embodied in these well-illustrated and never dull, though extremely instructive volumes. There is an admirable digest of his researches on the nature of the aurora, which is likely to obtain a certain immortality for his book among those physicists to whom Danish is a dead tongue. The geologist may likewise benefit by dipping into it here and there, and that useful class of people who like to know how other people live are safe to consult it without being disappointed.

But the sections which will probably be most generally read are those on the Lapps. Indeed, judging from the profusion of illustrations devoted to them and their belongings, Dr. Tromholt seems to look on the reindeer herdsman and their less wealthy brethren the sea and river "Finner" (as the Norwegians erroneously call them) as the central figures in his book. To the ethnologist at all familiar with the somewhat

voluminous literature of the Northern folk Dr. Tromholt has very little fresh to relate, though, of course, the personal data and impressions of every competent observer are always welcome, more especially as he moved about the country in a reindeer "pulk." He would be the last man to make the claim which some of his friends in this country seem inclined to make for him, viz., that he has furnished the first accurate account of "the European savages." In reality the Lapp life has been so often described that only a very long residence in their country can enable any one to add much to what we already know. Frijs, who filled the Lapp chair in the University of Christiania, has all but exhausted their mythology, and Donner has collected their songs, while grammars of the tongue have been published by Fjellström, Leem, Rask, and Stockfleth, and lexicons by several industrious students. Gustaf von Düben in his 'Lapland och Lapparne' has supplied a complete account of the people, and a bibliography which twelve years ago exceeded two hundred entries. Leem and Scheffer tell us all that need be learnt regarding their condition before they became good Lutherans or indifferent members of the Greek Church, while Eckers's 'Lapland' and a host of tourists, from Bayard Taylor and Castren to Aubel, Nemirovitch-Danchenko, Paul du Chailu, and Edward Rae, have anticipated Dr. Tromholt in nearly everything he has to say. However, those who do not care to wander in search of more recondite authorities will find in the pages of this book a perfectly trustworthy summary. The account of the religious frenzy which seized the people some forty years ago is likely to attract attention, though to those who have read Stockfleth's 'Dagbog over mine Missions-Reiser' it will be a twice-told tale.

The impression the Lapps made on Dr. Tromholt seems to have been highly agreeable. Personally they are even well favoured, if young and not cumbered with their stiff winter garb. They are healthy, but not cleanly; and hospitable to a certain stage, though their hospitality does not always extend to providing food for their visitors. They are saving—almost miserly—for wealth is with them synonymous with position and respect. Several own as many as 2,000 reindeer apiece, and one man has four times that number. Humour is not frozen out of the North; good temper is the rule, and the husband's treatment of his wife, children, and servants is most humane. But it would be idle to characterize the Lapp as sober, for "brandæviin" is his passion, and the Christiania prison is never without a certain percentage of these hyperboreans. He has little idea of music. In brief, the Lapp, if a savage, is a savage endowed "with a mixture of goodness and vice, simplicity and cunning, sensitiveness and cruelty, indolence and energy." The account of the reindeer is interesting, but this chapter, as well as that on the aurora, is too condensed to bear recapitulation. The digest of what is known regarding the Northern lights is, perhaps, the best popular paper on the subject in any language. Nevertheless, it is hardly fair to make all popular descriptions responsible for the blunders which the writer ridicules, since they are assuredly not found

in the best works of the kind in English, or in the treatises most widely circulated in Sweden and Norway. On p. 202 he appears to confound Payer with Weyprecht. Every attempt to photograph the aurora failed, both at Koutokæino and at the neighbouring stations, on account of the small strength of the light and its limited chemical action. The height of the aurora he reckons at from 62 to 124 miles, which is a wide divergence from the view of Boscovich, who fixes the elevation at 825 miles above the horizon. Whether the aurora really is connected with the electricity in the air is regarded as a moot point, though the author is not disinclined to believe that its phases are bound up with changes in the weather. He denies, however, that there is any hissing noise heard during the displays. At the same time he admits that the idea is universal in the countries where the aurora is a nightly spectacle, and that Capt. Dawson, of the English expedition at Fort Rae, asserts that he heard the sounds. But when Dr. Tromholt declares that no other man of science has heard "the slightest noises which could with any amount of certainty be ascribed to" the aurora, he forgets that Hansteen, his own countryman, claims to have established their existence. It is also certain that though Scoresby, Richardson, Franklin, Parry, and Hood were sceptical about the "hisses" proceeding from the aurora, they could not deny that there were audible sounds during the displays of which they could give no reasonable explanation.

Altogether Dr. Tromholt has written an agreeable and welcome work. It is well illustrated by woodcuts, some of which have already appeared in an English pictorial paper, and original photographs engraved by one of the numerous mechanical processes. Most of them are fairly successful, but one or two, such as the interior of the parsonage (vol. i. p. 87), are little better than blotches. The two chromo-lithographs in silver and gold are admirable, while the map, if not very detailed, is good enough for all practical purposes.

A word of praise is due to Herr Siewers's translation from Dr. Tromholt's original manuscript. Here and there a foreigner's imperfect acquaintance with English is evident; but as a rule the language is clear and idiomatic, even when many of the expressions are quaint and almost archaic. The editor hints that he has occasionally had to prune the author's exuberance. When he was engaged on this useful if ungracious task he might as well have deleted the "fair reader," "gentle reader," "Jupiter Pluvius," and the occasionalrodomontade in which the writer indulges, under a mistaken belief that this kind of hysteria is acceptable in the modern literary market. Other faults might, no doubt, be discovered were we to search for them as carefully as the lady sought for the naughty words in Dr. Johnson's dictionary. This ungrateful hunt is, however, needless. The reputation of Dr. Tromholt is a sufficient guarantee for the accuracy of his facts, and the kindly manner in which he regards every incident of his toilsome duties contrasts very pleasingly with the lament of M. Regnard, who declares that, while he would not have omitted making his Lapland journey for a

great deal of money, he would not repeat it for a great deal more.

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Many stood gazing on the level deep
That scarce did tremble; 't was in hue as sloes
That hang till winter on a leafless bough,
So black bulged down upon it a great cloud
And probed it through and through with forked
stabs

Incessant, and rolled on it thunder bursts
Till the dark water lowered as one afraid.

That was afar. The land and nearer sea
Lay sweltering in hot sunshine. The brown beach
Scarce whispered, for a soft incoming tide
Was gentle with it. Green the water lapped
And sparkled at all edges.

Miss Ingelow is always at her best when she has to do with the sea and ships. Here is another example—it touches on the life of children by the sea:—

Here comforted of pilot stars they lie
In charmed dreams, but not of wold nor lea.
Behold a ship! her wide yards score the sky;
She sails a steel-blue sea.

As turns the great amassment of the tide,
Drawn of the silver despot to her throne,
So turn the destined souls, so far and wide
The strong deep claims its own.

Still the old tale, these dreaming islanders,
Each with hot Sunderbunds a somewhat owns
That calls, the grandsire's blood within them stirs,
Dutch Java guards his bones.

And these were orphan'd when a leak was sprung
Far out from land when all the air was balm;
The shipmen saw their faces as they hung,
And sank in the glassy calm.

These, in an orange-sloop their father plied,
Deck-laden deep she sailed from Cadiz town,
A black squall rose, she turned upon her side,
Drank water and went down.

They too shall sail. High names of alien lands
Are in the dream, great names their fathers knew;
Madras, the white surf rearing on her sands,
E'en they shall breast it too.

See threads of scarlet down fell Roa creep,
When moaning winds rend back her vaporous
veil;

Wild Orinoco wedge-like split the deep,
Raging forth passion-pale;

Or a blue berg at sunrise glittering, tall,
Great as a town adrift, come shining on
With sharp spires, gemlike as the mystical
Clear city of Saint John.

What the reader will miss from this volume are such ballads and lyrics as those of which mention has been made. He will find instead for the most part long narrative poems, which, while often vigorously written, lack sufficient motive, 'Rosamund,' from which we have quoted, and to which the place of honour is allotted, being the least satisfactory. It relates how an English father in the time of the Spanish wars had, after a sharp struggle, to resign his daughter in marriage to one of the hateful enemy. This story, with modifications, is older than the feud of the Montagues and Capulets, while as to treatment Miss Ingelow, in a laudable desire to be true to nature, becomes too often merely prosaic.

'The Sleep of Sigismund' sets forth how a king sold his power to sleep to a white witch for worldly success, and how he wearied of his bargain and broke away from it, upon which all manner of disasters came upon him, so that with his wife he had to leave the country and till the ground for his maintenance, and was in the end recalled with honour to rule over the kingdom erst his. This is a good piece of sustained narration. The moral which adorns the tale, however, is, to say the least of it, trite. What perverse spirit is in poets that leads them so frequently to do the work for which they are least qualified?

In Miss Ingelow's 'Story of Doom' there are undoubtedly fine things; still, her forte really lies in the writing of spirited ballads such as 'The High Tide' and 'Winstanley.' In these new poems, however, as we have said, there is much charming description of nature, with which the writer has evidently keen sympathy. Here, for instance, are some charming lines:—

And our small river makes encompassment

Of half the mead and holm: yon lime trees grow
All heeling over to it, diligent

To cast green doubles of themselves below,
But shafts of sunshine reach its shallow floor
And warm the yellow sand it ripples o'er.

Ripples and ripples to a pool it made

Turning. The cows are there, one creamy white—
She should be painted with no touch of shade

If any list to limn her—she, the light
Above, about her, treads out circles wide,
And sparkling water flashes from her side.

The clouds have all retired to so great height

As earth could have no dealings with them more,
As they were lost, for all her drawing and might,

And must be left behind; but down the shore
Lie lovelier clouds in ranks of lace-work frail,
Wild parsley with a myriad florets pale.

Much thoughtful and individual verse is to be found in this latest work of a poet whose name takes deserved rank; but there is some lack of that singing quality so happily manifested in Miss Ingelow's best lyrics. The volume is one which her admirers will read with pleasure, not unmixed at times with disappointment.

The Real Shelley: New Views of the Poet's Life. By John Cordy Jeaffreson. 2 vols. (Hurst & Blackett.)

(Second Notice.)

HAVING already summarized some of the more novel points in 'The Real Shelley,' we may deal next with what we regard as errors or omissions on the author's part irrespectively of matters of opinion. The correct dates of Shelley's stay at Eton are not from 1806 (or 1807) to the later part of 1809; they are

July, 1804, to July, 1810 (the reader may rely upon these dates, though hitherto unpublished). It is true, as Mr. Jeaffreson is the first to record, that Shelley entered himself at Oxford in April, 1810; but he returned thence to Eton to complete a term. Hence several observations which Mr. Jeaffreson makes regarding the absurd Etonian romance 'Zastrozzi' are misleading. Harriet Westbrook was a Methodist; to say that she "was educated within the lines of the Established Church" is therefore at least inaccurate. Mr. Jeaffreson has misapprehended what Shelley, in a well-known prose writing, says about a certain dream of his; he does not say that a particular landscape which he saw near Oxford reappeared afterwards in dream, but (what alone could have any singularity) that, upon seeing for the first time the landscape near Oxford, he recognized in it a scene which had previously appeared to him in dream. On p. 224 (vol. i.) our author speaks of Hogg as inciting Shelley towards atheism, and quotes the words of Shelley in a letter to Hogg, "your argument against the non-existence of a Deity," as if they meant "your argument against the existence," &c. Manifestly they mean the exact reverse. If Shelley's words are correctly printed (they come from Hogg's book), Hogg must have been arguing in favour of theism, and a great deal of what Mr. Jeaffreson says on this whole branch of the subject, setting forth Shelley as a theist until atheized by Hogg, will need to be reconsidered. We may take this opportunity of correcting a date misprinted in our previous article—p. 688, col. 2, l. 31. The right date of a certain letter from Shelley there referred to is October, 1811, not "1814."

Mr. Jeaffreson is also radically mistaken in thinking that Shelley, on learning that Harriet Westbrook was in love with him, inclined to make her his mistress; that Hogg wrote to him dissuading from that particular act; and that Shelley in marrying Harriet did not conform to his own sense of honour, but submitted to Hogg's ascendancy. The source of Mr. Jeaffreson's mistake will be plain to the careful, but not to the superficial reader of Hogg's book: the miserable misarrangement of Shelley's letters in that book is the cause. A laborious student of those letters will find that Shelley had previously wished Hogg and his sister Elizabeth to unite, but rather in "free contract" than in formal marriage, and that Hogg had argued against that arrangement. Of this singular circumstance Mr. Jeaffreson says not a syllable; it is one of the many evidences that Shelley's anti-matrimonialism was really a matter of conviction, and not a pretext for personal self-indulgence. But, as soon as Harriet said (to quote the words of Shelley's letter to Hogg, printed by the latter) "that she would fly with me, and threw herself upon my protection," it was Shelley himself who, in the same letter which first apprised Hogg of any such matter, added: "We shall see you at York; I will hear your arguments for matrimonialism, by which I am now almost convinced." Shelley never did again see Hogg until after he had married Harriet, and he needed no further arguments from Hogg nor from any one—he acted upon his own sense of honour, and sacrificed his cherished anti-matrimonial theories as soon as the ques-

tion of doing Harriet no wrong came up for practical solution; his letter of August 15th, 1811, also printed by Hogg, proves this to demonstration, coupled with the letter previously cited. Another instance in which Mr. Jeaffreson appears to have read with less than his usual acumen the Shelley letters published by Hogg is that of the correspondence which ensued after Shelley and his wife had left York for Keswick, and when the youthful husband believed (as appears from other evidence) that Hogg had attempted to seduce Harriet. It never seems to occur to our author that these letters are woefully truncated, or, indeed, eviscerated—a fact of which they bear marked internal evidence. On p. 382 (vol. i.) Mr. Jeaffreson upbraids Shelley on account of the following words in one of his letters, "whenever I held the argument, which I do everywhere"; he thinks that Shelley meant that, in any and every company (in the present instance that of the Duke of Norfolk and his guests), he, being then aged nineteen, insolently assumed a general lead in conversation and discussion. We have no doubt that Mr. Jeaffreson is misled by finding or by inserting a comma after the word "argument," and that Shelley merely meant to say that he constantly upheld one particular thesis—presumably that of atheism; he had done so on the present occasion in *tête-à-tête* talk with a Mr. Calvert.

As regards the mysterious affair at Tanyralt, the alleged attempt to assassinate Shelley, we never understood why Peacock should have regarded one item of evidence as fatal to the poet's narrative, nor do we see why Mr. Jeaffreson should accept it as such. The point is, as recorded by Peacock, that "the impression of the ball on the waistcoat showed that the pistol had been fired towards the window, and not from it." Now, it is true that the assailant's pistol was in one instance, according to Shelley, fired from the window; but we find nothing to indicate that "the impression of the ball on the waistcoat" resulted from that one shot. Shelley spoke of three pistol shots, besides two ineffectual attempts to fire. One of the pistol shots was Shelley's own. "Bysshe," as Harriet wrote at the time, "then fired his second pistol, which he thought wounded him [the assailant] in the shoulder." The wound in the shoulder was the merest supposition: why might not the impression of the ball on the waistcoat have been made by that pistol shot of Shelley's? Mr. Jeaffreson says nothing of Miss Westbrook's alleged lifelong confirmation of Shelley's narrative; neither does he dwell upon what Hogg, not unconfirmed by some later information, suggested about the part which the Irish servant Daniel Hill (or Healey) might possibly have borne in this affair. But of course he is entitled to his opinion, with which most inquirers have agreed, that no assassination was ever attempted. Dr. Hume, to whom Shelley's children by Harriet were entrusted by the Court of Chancery, was not "a clergyman of the Church of England." He was a member of that Church, an army doctor, and, we may add, without confuting anything said by Mr. Jeaffreson, was nominated by Shelley himself. With regard to the poem of 'Laon and Cythna' ('Revolt of Islam'), we hold Mr. Jeaffreson to be mistaken in thinking that Shelley wrote the work mainly or

prominently for the purpose of inculcating that a brother and sister might without blame form a quasi-matrimonial union. The leading idea of the poem is that of a bloodless revolution to be effected in the interests of social, spiritual, and political liberty, and Shelley may have been quite sincere in professing in his preface that he had thrown in the brother-and-sister relationship "to startle the reader from the trance of ordinary life," a sort of reversal of the legal tenet "*ex abundante cautela*." We do not think that Shelley, in writing in June, 1822, that Byron was "the nucleus of all that is hateful and tiresome in society," can be rightly accused of speaking unhandsonably "of his former friends after falling out with them." The "hateful and tiresome" does not in any way reflect upon Byron himself, only upon the persons who congregated around Byron in Pisa, and with whom presumably Shelley had no link of earlier friendship. A very small error is that of supposing that some Latin written by Shelley at school, "*Hos ego versiculos scripsi sed non ego feci*," is to be called "verses" and printed as two separate lines; it is one line in hexameter.

In the way of omission we find three principal points. First, Mr. Jeaffreson, in discussing whether Shelley ever published a poem named 'A Poetical Essay on the Existing State of Things,' and pronouncing for the negative as more probable, seems unaware of the evidence on this subject appearing in Mr. Kirkpatrick Sharpe's 'Diary illustrative of the Times of George IV.,' as notified by Mr. Rossetti in 1874 and 1878. Second, in analyzing the question—more disputable than some people suppose—whether the union of Shelley and Mary Godwin was essentially happy to the end, he overlooks an important item of evidence supplied by a letter of Shelley's, of which the real date is the 18th of June, 1822, just before his death. From this letter, addressed to Mr. Gisborne, Dr. Garnett printed the following extract in the *Fortnightly Review* for June, 1878:—

"I only feel the want of those who can feel and understand me [this is the right reading, though the words "feel and" do not appear in the *Fortnightly*]. Whether from proximity and the continuity of domestic intercourse, Mary does not. The necessity of concealing from her thoughts that would pain her necessitates this perhaps. It is the curse of Tantalus that a person possessing such excellent powers and so pure a mind as hers should not excite the sympathy indispensable to their application to domestic life."

These words demand consideration; but there is no doubt that Shelley's moods were extremely variable, and we are not disposed to dissent from Mr. Jeaffreson's general conclusion that Shelley and Mary continued, though not without divergences and clashings, to be genuinely attached to one another. Third, Mr. Jeaffreson makes no reference at all to the high terms of eulogium in which Byron more than once wrote of Shelley; and few people could have known him better than Byron, or had less reason to regard him with misleading partiality.

"Mild, tolerant, good—the least selfish and the mildest of men, a man who has made more sacrifices of his fortune and feelings for others than any I ever heard of—the most gentle, the most amiable, and least worldly-minded person

I ever met, full of delicacy, disinterested beyond all other men—he had formed to himself a *beau idéal* of all that is fine, high minded, and noble, and he acted up to this ideal even to the very letter."

These are some of the terms used by Byron. As we have already indicated, Mr. Jeaffreson, though bitterly hostile to Shelley, and hostile with a sort of feeling which it is not well to cherish towards any great idealist and poetic or other artist, is not consciously unfair to him; yet well-considered fairness would not have allowed these expressions to be left totally unmentioned.

Mr. Jeaffreson has now "realized" Byron and Shelley, the latter at an interval of sixty-three years from his death. If we take the five British poets who stand before all others, we may perhaps be warranted in regarding Byron and Shelley as the fourth and fifth, the other three being Chaucer, Shakespeare, and Milton. Sixty-three years after Chaucer's death would be the year 1463; and after Shakespeare's death, 1679; and after Milton's death, 1737. If at each of these dates there had been some Jeaffresonian realist writing about his poet, what might he not have seen fit to record for the instruction of after generations? Chaucer—we might, perhaps, have been told—beat a Franciscan in Fleet Street, married the sister of a kept mistress, during her lifetime made love to another woman, abducted if he did not ravish yet another woman, got heavily in debt, shamefully neglected his salaried appointment as Clerk of the Works at St. George's Chapel, Windsor, and is taxed with deserting and betraying his political confederates. His poems are marked by profane levity, and by lewdness often passing into foulness. William Shakespeare sinned with a woman whom he afterwards married on compulsion; he stole deer; became an actor, a vocation which no man of credit would follow; wrote sonneteering addresses to a young man, a paying patron, in terms of adulation so fulsome and excessive as to raise grave literary and still graver moral questions; committed adultery with a married woman, and finally resigned her to his paying patron with pretended magnanimity, which we may dismiss with a smile; showed obtuse indifference to his own works of literary art; on growing rich thought only of his low money interests; would not so much as teach his second daughter to read; insulted his wife by bequeathing to her nothing save his second-best bed with its furniture; died of excess in a drinking bout; and provided for inscribing a curse on his grave. His writings are so full of indecorum and obscenities, often perfectly gratuitous, that no decent man would adventure to read an act or a scene out aloud to women, unless he knew beforehand what was coming next so as to be able to skip it. John Milton was a pedant, a foul-mouthed controversialist, a Socinian who joined in no public worship, an upholder and salaried underling of regicides, a man of prodigious self-righteousness and self-opinion, an oppressor of his daughters, whom he compelled to read and write foreign languages to him without their understanding a word of them; to his first wife he was intolerable, so he advocated free love and even polygamy, and proposed to another woman; to his third wife his relation was that of an senile

gourmand to a good cook; he bequeathed all his money to her, leaving his daughters unprovided for. Among his professedly religious poems, the *magnum opus* is so questionable in tone that one is driven to regard the devil as the true hero of it.

Such might have been the verdict of a quasi-contemporary upon Chaucer, Shakespeare, and Milton. We say it in all sincerity, these views of Chaucer, Shakespeare, and Milton, reflecting upon such points in their careers as are either censurable or disputable, are not severer in essence and in tone than the view which Mr. Jeaffreson expresses of Shelley upon points of the like class. We may also remember that of what is here charged against Chaucer, Shakespeare, and Milton, almost everything belongs to that period of life which the significant phrase of law terms "years of discretion," while of what is charged against Shelley a very large proportion belongs to the years prior to "discretion." It is only on p. 205 of his second volume that Mr. Jeaffreson (except for numerous anticipatory remarks) reaches the date of the poet's majority, for the earlier part of his career is dissected at considerably greater length than the later. It may well be doubted whether our supposititious biographers of the real Chaucer, the real Shakespeare, and the real Milton would at the present distance of time be in good odour with the readers of the immortal poetry of those three immortal poets. In the year 2033 readers of 'The Real Shelley' will be at the same distance of time from Mr. Jeaffreson as we in 1885 are from our fancied biographer of Milton; how his volumes will then be esteemed is a question for the future to determine.

We should have liked to give some extracts from this important book, but, having been at pains to define and discuss its contents, we have no further space for the purpose. We sum up, therefore, by saying that Mr. Jeaffreson has produced a work which will be the gospel of all who dislike, decry, and deride one of the greatest poets, and one of the most passionate, if also perilous speculative and moral insurgents of this century, or, indeed, of any time. It deserves to be the gospel of such persons, founded as it is on severe and minute study of the materials, drawing from them relevant though one-sided conclusions, and setting these forth with exceptional energy. But whether its able author need in the long run felicitate himself on tarring and feathering a supreme poet and an idealistic reformer, in a world where such personages are the reverse of plentiful, is a separate question, and we answer it in the negative.

The Ordinances of Manu. Translated from the Sanskrit. With an Introduction by the late A. C. Burnell. Completed and edited by E. W. Hopkins. (Trübner & Co.)

LIKE all sacred books of the East 'The Ordinances of Manu' claim for themselves an unbounded antiquity. As the first chapter tells us, Manu was the creator of the universe; and if we were to place faith in Oriental tradition we should be compelled to believe that his 'Ordinances' came into existence together with the round world and all that

dwells therein. It was a common habit of historians of the Middle Ages to begin their records with Noah's flood, and in the same way Oriental writers of history deem it essential to lay the foundation of their chronicle on the newly created universe. The confidence with which these claims to antiquity have always been asserted by Indians has imposed on European scholars in inverse ratio to the knowledge possessed of the native mind; and even Sir William Jones was induced to consider that the 'Mānava-dharma-śāstra,' the original of the present translation, was probably written in the period embraced between 1250 and 500 B.C. The nature of the contents of the work, however, as well as the grammatical forms employed in it, led Dr. Burnell to the conclusion that the author, whoever he was, must have lived and written at least 500 years later than the latest of these eras, and the evidence now procurable on the point is so overwhelmingly strong that it is impossible to doubt the correctness of this opinion.

Here we must express our regret, which will be shared by all Oriental scholars, that Dr. Burnell should not have lived to finish the translation of the 'Ordinances.' His sound scholarship and accurate knowledge of Indian literature qualified him in an eminent degree for the undertaking. He had only, however, reached the beginning of the eighth lecture when failing health compelled him to lay aside his pen, and for the remaining five lectures we are indebted to the editor, Dr. Hopkins. A happier choice of an editor could not have been made. Dr. Hopkins has cordially entered into the scheme of the work devised by Dr. Burnell, and has ably supplemented the annotations which were left incomplete by that scholar. The importance which has for many centuries been given to the 'Ordinances of Manu' in Indian courts of law imparts a great historical interest to them. They reflect in a marked manner the national mind with regard to legal ordinances and religious observances. Being not merely judicial enactments, but embracing the wide fields of morality and religion, they more nearly resemble the law of Moses as expounded in the book of Leviticus than the utterances of Western lawgivers. We are by their means able to gain an insight into the ideas and motives of the people, as well as to divine the significance of historical events which must, without their light, have remained unintelligible. Dr. Burnell dwells in his introduction on the inhumanity of many of the enactments, and especially on those more cruel punishments which are accepted voluntarily by evildoers. These acts of self-torture are doubtless due, as he suggests, to hysterical fanaticism, cases of which are common at the present day. The practice of swinging religious fanatics suspended in the air by hooks is well known, and is not more strangely inhuman than many of the penances proclaimed in the present work.

The position of women is fully defined in the 'Ordinances,' and is not so much trammelled by observances and hampered by restrictions as in modern Mohammedan countries. It is true that, in the *ipsissima verba* of Confucius, it is provided that "in her childhood a girl should be under the will of her father; in her youth, of her husband; her husband being dead, of her

sons; a woman should never enjoy her own will." But these duties are reciprocal, and "women are to be honoured and adorned by fathers and brothers, by husbands, as also by brothers-in-law who desire much prosperity." For "where women are honoured, there the gods rejoice." Generally speaking, the regulations relating to women imply the possession of considerable freedom and jealously guard their rights. In the same spirit of careful intervention all business relations are surrounded by regulations most of which display a true sense of justice. Thus "a business transaction is not legal when it has been performed by a drunken person, a crazy person, a person in distress, a dependent, a child, an old man, or one not duly authorized." In the same minute way the 'Ordinances' deal with every relation of life and condition of society, and thus form a code which provided amply at the time for the whole duty of man. But among much that is good and wise, there occur passages which, from their triviality, one is inclined at first to suppose must contain some hidden meaning. As, however, the commentators have failed to discern any deep significance in them, we can only be surprised that they ever found their way into the text. Surely it was unnecessary for the author of the 'Ordinances' to descend to such commonplace warnings as that "the sun in Virgo [*i.e.*, the early morning heat], smoke from a corpse [being burnt] are to be avoided, likewise a broken seat. One should never cut [one's own] nails and hair, nor break [one's] nails with the teeth." It is noticeable in the writings of Eastern sages that they are never able to sustain a high level of wisdom. Every now and then they appear to be under the necessity of falling very low; and the author of the 'Ordinances' is not an exception to the rule.

NOVELS OF THE WEEK.

Colonel Enderby's Wife. By Lucas Malet. 3 vols. (Kegan Paul, Trench & Co.)

Zoroaster. By F. Marion Crawford. 2 vols. (Macmillan & Co.)

Sweet Christabel. By A. M. Hopkinson. 3 vols. (Maxwell.)

The Two Sides of the Shield. By Charlotte M. Yonge. 2 vols. (Macmillan & Co.)

The Golden Milestone. By Scott Graham. (Wyman & Sons.)

Après le Divorce. Par Marc Monnier. (Paris, Calmann Lévy.)

It is rather more than two years and a half since the appearance of 'Mrs. Lorimer,' but few of the readers of that clever "sketch in black and white" could have anticipated such a remarkable fulfilment of its promise as 'Colonel Enderby's Wife.' In these days of hurried workmanship it is a welcome contrast to encounter a story which combines imagination, observation, and finish in such a high degree. This is no sketch, but a whole gallery of portraits which have not suffered from the author's elaborate method, but only gained in life-likeness. It is the history of a doubtfully successful "deviation or deflection from a type," and its general character may be gathered from the following maxim laid down by the author: "If a book tells a true story it can hardly fail to end drearily."

Why then should we hurry on so feverishly toward a foregone conclusion?" But, apart from the inherent sadness of the story, there are other causes which exert a depressing influence upon the reader. The author, especially in her moralizing moods, is too uniformly, and perhaps consciously, clever. There is hardly a sentence without a sting in it, and such sustained brilliancy is occasionally wearisome. We often smile grimly at the author's home thrusts or at the cynical comments of Bertie Ames; but of the hearty and genial humour which provokes an honest laugh there is no trace from beginning to end of the book. The interest is painfully absorbing, and the tragedy of the conclusion is of that unmitigated kind with which readers of the best work of M. Daudet are familiar. Indeed, in respect of absolute absence of poetic justice the last chapters of 'Colonel Enderby's Wife' are as cruelly effective as the close of 'Fromont Jeune et Risler Aîné.' There are other things in the work which point to a careful study of or unconscious sympathy with the methods of the best contemporary French writers of fiction. For instance, a battered and sinister-looking statue of Pan is made to take part in a critical scene with a strange appropriateness, reminding the reader forcibly of a similar passage in one of Cherbuliez's cleverest works. But, although this may be called a realistic novel, it is free from the coarser aspects of realism. It is only of the subtlety and vivid pathos of these French writers that we have been reminded. The influence of the cosmopolitan school of American novelists is another strongly marked characteristic of 'Colonel Enderby's Wife.' Besides one or two absolute Americanisms there is a great deal of gratuitous elaboration of style and an exaggerated minuteness of analysis, of which the following sentence is a fair specimen: "There was a richness of suggestion, so to speak, and an intensity about her such as usually go with mental and social rather than with physical activity." This, and many similar passages, might have been written by Mr. James or Mr. Howells. At the same time we have little hesitation in saying that upon a favourite ground of these ingenious authors, that of international contrasts, they have been fairly beaten by Lucas Malet. Internal indications of the same nature as those observed in these columns on the appearance of 'Mrs. Lorimer' are abundantly supplied in these volumes to confirm the open secret that Lucas Malet is a woman. To those already mentioned must be added what is, perhaps, the least agreeable feature of the work—the merciless cruelty with which feminine foibles are exposed or the ungainly and unlovely aspects of womanhood are painted. There are scores of such passages, occasionally, it is true, serving only to heighten the pathos of the situation, but too often jarring unpleasantly upon the reader's ears. Sometimes the pointed cleverness already spoken of degenerates into mere padding, as when we read that "duty made her [Cecilia Farrell] get over the tender sorrow caused by the deaths of two little babies, who, after the briefest experience of the doubtfully joyful life of this planet, decided to leave it for a more peaceful and congenial atmosphere."

This same cynical note, too high-pitched to be agreeable, is struck in the incisive discourses upon British sentiment and the British conception of marriage and duty. The clergy and their supporters fare but poorly at the hands of Lucas Malet. They are either "devout but damnatory," dealers in "sulphureous tracts," or else easy-going fox-hunting personages of the "Squarson" type. In the same strain is the statement (vol. ii. p. 215) that three things are demanded everywhere by the British tourist, "two for his body and the third for his soul—a proportion not without meaning, perhaps—sponge baths, open fire-places, and an English chaplain." It must be admitted, in conclusion, that the slightly envenomed satire and super-subtle moralizing, which weary and distract the reader in the first two volumes, are agreeably absent from the third, where the relentless march of events absorbs all the energies of the writer, and any digressions that do occur are in a far higher vein. Lucas Malet is seen here to such advantage that it is no exaggeration to say that a third novel from her hand, should it show such an advance upon the second as the second does upon the first, would place her almost at the head of living English writers of fiction.

Mr. Crawford's new work is an agreeable excursion into the realms of heroic romance, and exhibits at their best those qualities which distinguish him from other living American novelists—we mean his imagination and direct vigour. 'Zoroaster' is a straightforward tale of love and jealousy, and the few characters concerned—there are but four in all—are drawn with the author's accustomed picturesqueness. Throughout the book, and especially in the opening chapters, which treat of the fall of Belshazzar and the old age of Daniel, Mr. Crawford has modelled his style closely and happily upon that of the Bible, and in several unrhymed rhythmic hymns, in which the aspirations of transcendental Buddhism are expressed, he has reached a high level of sonorous diction. There are one or two slightly jarring modern touches, and the character of Atossa, though the cleverest study, is probably the least true to nature. But in a work which does not even style itself an historical romance we should not grumble with the latitude which the author has allowed himself when the result is so pleasing as that attained in 'Zoroaster.' Mr. Crawford, who breaks new ground at every fresh venture, is constant, however, to his love of Oriental scenery and mysticism, and his powers as a word painter find ample scope in such congenial themes as the pomp and circumstance of the Persian court or the wild mountain retreat of his hero. 'Zoroaster' will undoubtedly add to the author's repute. He has given us a story marked by nobility of thought, maintained, with but few lapses, at the heroic level, and concluded in a fashion that is at once tragic and satisfactory.

'Sweet Christabel' may or may not have been reprinted from a domestic journal or a family magazine, but in any case it is well suited to adorn and enliven the pages of such a periodical. It would pass muster with an editor accustomed to take an exclusively domestic view of the contributions brought under his notice, as being "tho-

roughly harmless." A harmless novel need not, of course, be monotonous, or trivial, or void of originality; but 'Sweet Christabel' undoubtedly has these positive and negative qualities. It is a story of exceedingly good people and of half-and-half bad people; the goodness is piled up very high, and the badness is qualified, or paired off with redeeming points, whenever it threatens to be painful to gently nurtured souls. The author treats her readers amiably and indulgently; she does not harrow their feelings, though she gives them to understand that she could have painted humanity very black indeed if she had only cared to do so. She probably had excellent reasons for putting a check on her imagination and invention, for it cannot but have occurred to her that a little more courage and spirit would have made her novel acceptable to a larger audience. Considering how much has been sacrificed in this way to the demands of a somewhat rigid code of domestic proprieties, Miss Hopkinson must be congratulated on having produced a fairly readable story.

Miss Yonge's latest study of girl life is in no way inferior to the many that have preceded it, though possibly her heroine will not be so attractive to the young people for whom 'The Two Sides of the Shield' is primarily intended as were Countess Kate and sundry others who will recur to the memory. Poor Dolores Mohun, indeed, does not belong to an agreeable sub-division of the little girl species, but no doubt there are plenty like her, even among those who have, unlike her, been brought up in the enjoyment of all religious privileges. Indeed, Miss Yonge has already, if we mistake not, portrayed the religious little prig, so now it is fairly the turn of her opposite. However, those who know the author's young people know that she never leaves them without seeing them well on the way to improvement, nor is the present story an exception. The manner in which Dolores is led into that way, mainly by the persistent unselfish kindness of a cousin whom she has repulsed until a real trouble shows her the value of such kindness, is very prettily and truthfully set forth. The name of Mohun mentioned above will suggest old associations to those of Miss Yonge's readers who are verging on middle age, even if it escapes the younger generation, to whom possibly 'Scenes and Characters' is only known from title-pages. The present story, however, reintroduces many of our old friends, first known from that bright bit of domestic history, and brings the reader acquainted with their subsequent fortunes. In the case of a writer like Miss Yonge, to whom her characters are as alive as they can be, this is very pleasant; and not less so is the evidence on every page of the author's acute perception of the change which has during the last generation come over the modes of thought and expression common in the society with which she is conversant. Other old friends appear for a moment or two—Mays, of course, and some from 'The Stokesley Secret.' Miss Yonge's books seldom stay in a first edition. It may, therefore, be as well to point out that there are three misprints in the preface, one of which, "illusions" for *allusions*, has rather a comic effect; and that a fancy ball at which *all* the

children appeared as *one* of the characters in a poem would rather lack variety.

'The Golden Milestone' records some "passages in the life of an ex-Confederate officer," and Radcliffe Burgoyne, the Virginian whose unexpected claim to represent the elder branch of the family of Stacpoole Court has so far-reaching an effect upon the fortunes of his English cousins, is a good specimen of an American gentleman. It is obvious to the practised novel-reader that the union between Radcliffe and his fair cousin Dulcie Burgoyne is merely a matter of time, and that in this will be found the solution of the difficulty. Love at first sight is seldom entirely unappreciated by its object; and when Radcliffe imperils his life to save that of Dulcie's objectionable brother he wins entire forgiveness for his imaginary offences. A good deal of the story is taken up with the struggles of Dulcie and her father in the provincial town to which John Burgoyne, after his ruin, has betaken himself as an organist; and the more or less vulgar society of Westlake, with its petty system of persecuting those it does not understand, is very fairly described, though somewhat too exhaustively. There is a tolerable and not exaggerated Yankee, or naturalized Yankee—the friend of Lee's officer, though they have been enemies in the field—who acts the good fairy all round, and combines dollars with infinite good nature. On the whole, 'The Golden Milestone' is not a bad story.

The late M. Marc Monnier's last (or, to speak with extreme bibliographic accuracy, his first posthumous) book is, if not a great novel, at least amusing; it only wants a little more working out of character in the middle—a better second volume, as we should say with our English traditions—to make it very good indeed. The opening and closing scenes of *café* life and discourse at Tramont (which seems to be identifiable with Lausanne at no great risk of mistake) are perhaps a little too deliberately Töpferish, though, after all, as Töpfer himself owes royalty to Xavier de Maistre, there can be no reason why a third Frenchman of Greater France should not adopt the same style. The body of the book deals with the matrimonial experiences of one Daniel Forest, Venetian by ancestry and Swiss by birth, who nourishes his youth in contemplation of nature and Plato, introduces himself to a beautiful girl by dropping down from a tree on a viper's head (a ticklish experiment), is, if we may slightly alter the title-page of 'Colonel Jack,' "three times married to two very respectable persons," and illustrates the convenience of the strict Catholic estimate of divorce. The only weak point is that the characters of the two Mesdames Forest want a little more working out—the union of prudery and affection in the one, of coquetry and virtue in the other, being a little paradoxical as presented. The book is excellently written, and makes the reader very sorry that its author should be out of case to give more of the same kind.

OUR LIBRARY TABLE.

MR. MACKAIL'S prose translation of the *Æneid* of Virgil (Macmillan & Co.) appears at a time when Virgil is probably more popular than he has been since the reign of Queen Anne. But

the popularity of Virgil has never extended to his translators, and no rendering of him, whether in verse or in prose, has ever attained the vogue of half a dozen versions of Homer. For Virgil is pre-eminently the scholar's poet, and is endeared to his admirers mainly by the singular attractions of his Latinity. The chief of these, perhaps, consists in a sort of perpetual *suggestio falsi*, leaving the reader in agreeable hesitation between two meanings, each of which has merits of its own. With the Latin before us we may prefer the better without losing the *bouquet* of the other; but a translator must perforce make up his mind to adopt one of the two once for all, and can seldom, without clumsiness, even indicate its competitor. Mr. Mackail admits the difficulty, but ascribes it to poetry in general. "The language of poetry," he says, "is language in fusion: that of prose is language fixed and crystallized. . . . Such a translation can only have the value of a copy of some great painting executed in mosaic, if indeed a copy in Berlin wool is not a closer analogy." These remarks, though admirably true of Virgil, are surely not appropriate, in the same sense, to all poetry. It would be painful and pedantic to press Mr. Mackail's similes too hard in order to show where his analogies break down; it may, therefore, suffice to suggest that a translation in a rich language, such as English or German, often adds as much as it discards, and sometimes even improves on the original. As Mr. Mackail has evidently a lively sense of his own shortcomings, it is pleasant to state that his translation is about as good as any translation of Virgil can expect to be. He is a scholar of excellent taste and judgment both in English and in Latin, and with great adroitness makes up his mind on the soluble difficulties and leaves the insoluble. To exhibit his capacity in these respects one passage would serve nearly as well as another, but the *sortes Virgilianæ*, after many trials, have more than once recommended the well-known lines 'Æn.' vi. 42-54. Mr. Mackail translates these in the following manner: "A vast cavern is scooped in the side of the Euboic cliff, whither lead an hundred passages by an hundred gates, whence peal forth as manifold the responses of the Sibyl. They had reached the threshold, when the maiden cries: *It is time to enquire thy fate: the gods, lo! the god!* And even as she spoke thus in the gateway, suddenly countenance nor colour nor ranged tresses stayed the same; her wild heart heaves madly in her panting bosom; and she expands to sight, and her voice is more than mortal, now the god breathes on her in nearer deity. 'Lingerest thou to vow and pray,' she cries, 'Æneas of Troy? Lingerest thou? for not till then will the vast portals of the spell-bound house swing open.' So spoke she and sank to silence." A comparison with the original will show how much tact has gone to the writing of these few lines. It should be added that Mr. Mackail, though he usually follows Conington, has taken some pains with his text, and that he has a marked liking for the notes of Servius.

MR. WALTER BESANT'S new volume, *Uncle Jack* (Chatto & Windus), contains five capital stories. His plan is different from that of most successful novelists. The usual plan is to wait till you have made a name and then to publish your inferior sketches in very large type with liberal interleaving; but Mr. Besant has kept some of his good things till now, and his liberality is shown in a smallness of type which is almost excessive. Nobody, at all events, can say that he has not given good measure. Every one of his stories can be read with interest, and one feels a difficulty about saying which is the best, or, indeed, whether any one is inferior to any other. It is perhaps ungenerous to call to mind a certain work of his which did seem to be constructed after the plan already mentioned, but this new volume contrasted with that other must strike the reader very forcibly, and set him thinking whether

'Uncle Jack' is not the liveliest book which Mr. Besant has produced single-handed. Without at all depreciating the originality and power of 'All Sorts and Conditions of Men,' or the finished skill of 'Dorothy Forster,' it may be said that 'Uncle Jack' shows that light touch, that ingenious contrivance, and that sparkle and vivacity which from the first animated the works of "Besant and Rice." It is but fair to say that in one of the stories—'Sir Jocelyn's Cap'—Mr. Besant has had the assistance of Mr. Walter Pollock, and that the idea of it (as Mr. Besant most frankly admits) was suggested by Mr. Charles Brookfield. The idea was certainly very happy, and if the clever working out is partly due to Mr. Pollock, he undoubtedly ought to share the praise which it deserves. Perhaps Mr. Stevenson's 'New Arabian Nights' may have suggested the happy idea to Mr. Brookfield.

The *Dynamiter*, by Robert Louis Stevenson and Fanny van de Grift Stevenson (Longmans & Co.), is described on the title-page as "More New Arabian Nights." The stories are in no way inferior to their predecessors, which were successful enough to encourage a fresh venture. All these stories would have been improved by more attention to a semblance of possibility in detail. The joint production of Messrs. Brookfield, Besant, and Pollock is a happier form of 'New Arabian Nights' than anything produced by the rival firm. 'Sir Jocelyn's Cap' is quite as absurd, and it is decidedly more amusing. No doubt one cannot make any strict comparison between the two methods. What may be called the Besant method is to make the main idea grotesque and impossible and the details accurate and lifelike, while the Stevenson method is to have the main idea possible and the details extravagant. It may be a matter of individual preference, but if one were called upon to choose between them one would say the Besant method was the better.

PROF. MASSON has published through Messrs. Macmillan two interesting lectures on *Carlyle Personally and in his Writings*, delivered at Edinburgh.

The *Making of the Home*, by Mrs. Samuel Barnett (Cassell & Co.), is an excellent manual of domestic economy for the poorer classes.

Breakfast and Savoury Dishes, by R. O. C. (Chapman & Hall), is a collection of useful recipes very clearly worded. Quantities are accurately given, and economy is duly observed. Housekeepers will find the book helpful in providing a variety of fare for breakfast.

AMONG the new editions on our table are a convenient reprint of Mrs. Oliphant's *Carità* by Messrs. Smith & Elder, and a cheap edition of that striking romance *Mehalah* (same publishers).—New issues of those excellent works of reference *The Dictionary of London* and *The Dictionary of the Thames* have been sent to us by Messrs. Macmillan.—Mr. Scott has added to his pretty and wonderfully cheap series of "Canterbury Poets" an edition of *Chatterton's Poetical Works*.—M. Quantin has commenced a very handsome edition of the "Œuvres Complètes de Gustave Flaubert." For the text of this issue Flaubert's manuscripts have been consulted. *Madame Bovary* forms the first volume, *Salammbo* the second.

WE have on our table *Comprehensive Dictionary of Biography*, by E. A. Thomas (Philadelphia, Porter & Coates).—*Moffatt's Explanatory Readers, First and Second Primers* (Moffatt & Paige).—*New Explanatory Readers, Standards I. to VI.* (Moffatt & Paige).—*The Teacher's Companion to Macmillan's Progressive French Course: Second Year*, by G. Eugène-Fasnacht (Macmillan).—*T. Luceti Cari De Rerum Natura Libri Sex*, with an Introduction and Notes to Books I., III., and IV. by F. W. Kelsey (Boston, U.S., Allyn).—*Six Sheets illustrating the Apple, Pear, Plum, Cherry, the Orange, and the Date* (Johnston).—*Food for*

the Million, by Capt. M. P. Wolff (Low).—*The Voice Musically and Medically Considered, Part I*, by A. Semple (Baillière).—*The Destiny of Man viewed in the Light of his Origin*, by J. Fiske (Boston, U.S., Houghton).—*Supplement to Harmonies of Tones and Colours developed by Evolution*, by F. J. Hughes (Marcus Ward).—*Second Report of the Metropolitan Public Garden, Boulevard, and Playground Association* (Office of the Association).—*The Railway and Officials' Directory* (McCorquodale).—*I, Benjamin Holbeck*, by Miss M. A. Paull (S.S.U.).—*and Traced and Tracked; or, Memoirs of a City Detective*, by J. M'Govan (Edinburgh, Menzies).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Arthur's (W.) Religion without God, and God without Religion, cr. 8vo. 2/6 swd.
Beck's (J. T.) Pastoral Theology of the New Testament, trans. by Rev. J. A. McClymont and Rev. J. Nicol, 6/ cl.
Bourn's (H. H.) Fatherly Chastisement, or Comfort for God's People in Affliction and Trouble, cr. 8vo. 3/6 cl.
Bradley's (Rev. C.) Faithful Teaching, cr. 8vo. 3/6 cl.
Briggs's (Rev. C. A.) American Presbyterianism, its Origin and Early History, 8vo. 7/6 cl.
Miller's (Rev. J.) Thirty-nine Articles of the Church of England, 4 vols. cr. 8vo. 3/6 each, cl.
Oxenden's (Rev. A.) Short Comments on the Gospels for Family Worship: St. Matthew and St. Mark, cr. 8vo. 3/6
Rawnsley's (R. D. B.) Village Sermons, 4th Series, cr. 8vo. 3/6
Vaughan's (W. C.) Plain Sermons on the Creed, 12mo. 2/6 cl.

Poetry.

- Song Celestial, or Bhagavad-Gītā, from the Mahābhārata, translated by E. Arnold, cr. 8vo. 5/ cl.

Philosophy.

- Plato, and the other Companions of Sokrates, by G. Grote, cheaper edition, 4 vols. cr. 8vo. 6/ each, cl.

Geography and Travel.

- My Holiday, a Record in Pen and Pencil, 8vo. 3/6 cl.

Bibliography.

- Sinker's (R.) Catalogue of English Printed Books before 1601 in Library of Trinity College, Cambridge, 8vo. 15/ cl.

Philology.

- Robinson's (W. C.) Introduction to our Early English Literature, cr. 8vo. 5/ cl.

Science.

- Brannet's (W. T.) Practical Treatise on Alcohol, &c., from the German of Stammer, Eisner, and Schubert, cr. 8vo. 12/6
Harrower's (T.) Studies in Evolution, cr. 8vo. 3/ cl.

General Literature.

- Bagenal's (P. H.) Tory Policy of the Marquis of Salisbury, cr. 8vo. 2/6 swd.
Baker's (A.) More Half-Hours with my Girls, cr. 8vo. 2/6 cl.
Battersby's (Capt. T. P.) Elf Island, a Fairy Tale, cr. 8vo. 3/6
Boulger's (D. C.) Central Asian Question, 8vo. 18/ cl.
Cameron's (Mrs. H. L.) Vera Nevill, 12mo. 2/ bds.
Craven's (W. G.) The Margravine, a Story of the Turf, 2/ bds.
Cresswell's (H.) The Sins of the Fathers, 3 vols. cr. 8vo. 3/6
Garnett's (Mrs.) Our Navvies, a Dozen Years Ago and Today, cr. 8vo. 3/6 cl.
Gibbons's (C.) The Golden Shaft, 12mo. 2/ bds.
Hope's (Lady) Through the Gorse, 12mo. 2/ cl.
Hunt-Room Stories and Yachting Yarns, by Wanderer, 2/ Kingsley's (H.) Hornby Mills, and other Stories, 12mo. 2/ Long's (J.) British Dairy Farming, cr. 8vo. 9/ cl.
Marshall's (E.) The Mistress of Tayne Court, cr. 8vo. 5/ cl.
Middlemore's (Mrs. G. C.) Spanish Legendary Tales, 6/ cl.
Needfield's (H. W.) A Regular Pickle, cr. 8vo. 6/ cl.
Nineteenth Century Reality, a Novel of the Day, by Moinette, 2 vols. cr. 8vo. 21/ cl.
Notley's (A. F.) Key to Commercial and School Bookkeeping, cr. 8vo. 4/ cl.
Ohnet's (G.) Lise Fleuron, from the French by Lady W. G. Osborne, 2 vols. cr. 8vo. 21/ cl.
Proceedings of Conference on Education under Healthy Conditions, Manchester, April, 1885, ed. by Horsfall, 2/6
Shrimpton's Series of the Costumes of the Members of the University of Oxford, 12mo. 2/6 bds.
Smith's Wealth of Nations, Analysis of Books 1 and 2, by Rev. F. A. B. De Wilson, cr. 8vo. 2/ swd.
Thomas's (A.) Sir Victor's Choice, 12mo. 2/ bds.
Topsy Turvy, by C. M. C. B., illus. by H. J. A. Miles, 2/6 cl.
Trollope's (A.) Mr. Scarborough's Family, 12mo. 2/ bds.
Two Englishmen, by an American, cr. 8vo. 6/ cl.
Vasili's (Count P.) The World of London (La Société de Londres), translated by F. Fox, cr. 8vo. 6/ cl.
Vincent's (V.) Wrang on Both Sides, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

- Handbuch der Theologischen Wissenschaften, hrsg. v. O. Zöckler, 34m. 80.
Ludwig (G.): Tertullian's Ethik, 2m. 80.
Luther's Ungedruckte Predigten, hrsg. v. G. Buchwald, Vol. 3, Part 1, 6m.
Pawliński (S.): Der Ursprung d. Christenthums, 4m.
Schleier (K.): Magister Johannes Nider, 7m.
Schneider (C. M.): Das Wissen Gottes nach Thomas v. Aquin, Part 2, 8m.
Starcke (C. N.): Ludwig Feuerbach, 9m.

Philosophy.

- Eucken (R.): Die Einheit d. Geisteslebens, 3m.

History.

- Libri Judiciales Terrae Cracoviensis, Part 1, 14m.
Monumenta Poloniae Medii Aevi Historica, Vol. 8, 20m.
Schlitter (H.): Die Beziehungen Oesterreichs zu Amerika, Part 1, 4m. 40.

Seeliger (G.): Das Hofmeisteramt im späteren Mittelalter 5m. 60.

Winkelman (E.): Acta Imperii Inedita Saeculorum XIII. et XIV., Vol. 2, 40m.

Philology.

Berliner Studien, Vol. 2, Part 2, 9m.

Schmidt (J.): Ulixes Posthomerus, Part 1, 4m. 50.

THE EXPULSION OF SHELLEY.

6, West Terrace, Eastbourne, June 1, 1885.

I do not know what makes Mr. Jeaffreson think that Hogg gave an untrue account of his expulsion from Oxford, or what evidence he can produce in support of his opinion. But it may interest him to know that the Register of University College, Oxford, corroborates Hogg's account, as may be seen by the following extract:—

"1811, March 25. At a meeting of the Master and Fellows held this day it was determined that Thomas Jefferson Hogg and Percy Bysshe Shelley, commoners, be publicly expelled for contumaciously refusing to answer questions proposed to them, and for also repeatedly declining to disavow a publication entitled 'The Necessity of Atheism.'"
HERBERT GRIFFITH.

MR. JOHN COLQUHOUN.

MR. JOHN COLQUHOUN, the well-known writer on Scottish sport, died at 1, Royal Terrace, Edinburgh, on the 27th ult. Mr. Colquhoun was in his eighty-first year, but down to within a few weeks of his death he was so full of mental vigour and bodily strength that he looked as though many years of life were still before him. Even after he was finally confined to the house his favourite passion for sport did not desert him, and until his illness began to assume a fatal appearance his mind was engrossed in preparing the details of a new edition of 'The Moor and the Loch,' which, as the last that he would be able to supervise, he was determined to bring down to date with the care which he had always bestowed upon his work.

In Mr. Colquhoun an interesting link between the past and present of Scottish sport is lost. He was the lineal successor of Scrope and St. John, and combined many of the excellences of both in his writings. He was not merely a mighty hunter, he was also a great naturalist—in the unsentimental sense, it is true, but still he possessed a knowledge of the habits and characteristics of beasts and birds that only long years of penetrating observation and kindly sympathy could have accumulated. He had much of the spirit of Gilbert White in his character, and, unlike the great majority of sportsmen, his interest was as great in studying as in killing his prey. Wanton destruction of animal life always called forth his strenuous opposition, and he was ever ready as the champion of any animal that seemed threatened with extinction, from the eagle to the badger. His tastes as a sportsman were those of the older school; he confesses his "sympathies with the Scotch poacher of fifty years ago who for sheer love of sport sallied out over the well-known hills and with his quaintly broke collie dog and rusty single-barrel enjoyed himself to the full." He was no friend to the *battue* or to driving; but although he did not disguise his dislike for practices which he regarded as derogatory to the true sportsman, he accepted them as established institutions and laid down sound rules for conducting them. For himself, we find him ever dealing with game in a fair and manly spirit, looking rather to the quality than to the quantity of the sport, and laying little stress upon the enormous bags which are read of nowadays. In the deer forest Mr. Colquhoun had in his younger days few equals among his contemporaries, but the catholicity of his sporting tastes was against his taking the foremost place in one particular line. With the rod he was not less fatal than with the rifle, and it may almost be said that it was his example and precepts that brought the *Salmo ferox* within the sphere of practicable angling.

It may be safely said that no other sportsman of his generation had enjoyed the same opportunities of gaining so extensive an experience of Scottish sport as had John Colquhoun. In his boyhood and youth he had ranged over the moors of Arrochar and Luss, had fished Loch Lomond and its tributary streams, had penetrated into the Black Mount, and probably already gained at least three out of the four quarterings of the "Hunter's Badge." When, after a short term of service in the army, he devoted himself to a life of sport in his own country, his experiences were extended almost over the whole of Scotland. There is scarcely a county where sport existed in which he had not rented at one time or other shootings or fishings. He had lived by the banks of the great salmon rivers, the Tweed, the Tay, the Dee; was at home on the Perthshire and Ross-shire lochs as much as on his own Loch Lomond; and had shot grouse and deer in every quarter of North Britain. The powers of keen observation and capacity for reflection which Mr. Colquhoun carried with him to the moor and riverside naturally led him to record his sporting experience. He had a strain of literary blood in him from both sides, an uncle on the father's side having been the author of the once well-known 'Isis Revelata,' while his mother was a daughter of Sir John Sinclair of 'Statistical Account' fame. It is now forty-five years since 'The Moor and the Loch' was first published, and though in the interval the book has been entirely remodelled, and in a great measure rewritten, it was accepted at once as a high authority, although the works of Scrope, St. John, and Stoddart were powerful rivals to contend against. Another popular work of Mr. Colquhoun's was 'Salmon Casts and Stray Shots,' which, together with its successor, 'Sporting Days,' was incorporated in the later editions of 'The Moor and the Loch.' Several lectures on his favourite subjects which had been delivered to Edinburgh audiences were also published by him, and expanded in the more recent editions of his principal work. In his later years, after outdoor sport became an impossibility, almost the whole of his time was devoted to the perfecting of 'The Moor and the Loch,' which he wisely thought would remain the worthiest memorial of his life and work. We have already mentioned that the completion of preparations for a new edition was among the last work which he attempted before the fatal character of his illness developed itself.

Those who enjoyed Mr. Colquhoun's acquaintance found in the man the same kindly and genial spirit which pervades his writings, and a depth and sincerity of character that were not less impressive than his amiability. He was a delightful raconteur, and when in his "museum," as he called his fine collection of specimens, all of which had been killed by himself or by his sons, he had a story for each, which he would tell with great gusto and all the warm enthusiasm of revived recollection. In his latter years he had suffered the loss of two sons, which he bore with uncomplaining resignation. His circle of friends embraced all who ever made his acquaintance, and these, as well as the readers who knew him only by his books, will unite in regretting his death.

Mr. Colquhoun's wife, who predeceased him many years, was also of literary tastes, and a volume of verse by her, 'Rhymes and Chimes' (Macmillan), was very favourably received. Among his daughters, Mrs. L. B. Walford, the author of 'Mr. Smith,' 'The Baby's Grandmother,' and other novels, is the best known to the public. Mr. Colquhoun was heir presumptive to the Luss baronetcy and the ancient chieftaincy of the clan Colquhoun.

AN INCIDENT IN THE HISTORY OF TRINITY COLLEGE, CAMBRIDGE.

The White House, Greenwich, May 23, 1885.

I NOTE in your issue of May 23rd the comments of my friend the Master of Trinity on my

paper in the *Athenæum* of May 16th, headed 'An Incident in the History of Trinity College, Cambridge'; and I acknowledge that, in the separate points of my paper, I have been in error. In the confusion of fifty years' recollections I have united some subjects which occurred at different times, and ought to have been treated separately. I thank the Master for his courteous notice of my faults.

There are, however, in the Master's paper and in my own some points which, I think, require remark.

1. The Master, after noticing some parliamentary proceedings, says, "The petitions were not, as Sir George supposes, addressed to 'the Caput.'" I did not say that anything was addressed to the Caput. On the contrary, I said, "I do not further remember the conduct of the business." I alluded to the constitution of the Caput as proving that it was difficult, by any official process, to gather the sense of the University on the point then raised. I made no allusion whatever to proceedings in Parliament.

2. I am sorry to say that, by an absolute blunder (not a mistake), for which I am much grieved, and of which I can give no explanation, in the last sentence but one of my second paragraph, I have said "was at once stifled," instead of "would have been at once stifled." The Master will see at a glance that this correction is necessary to give consistency to the paragraph.

3. Dr. Wordsworth's letter to Thirlwall terminated with these words: "And I am prepared to receive your resignation of the office." (I quote this from memory, but I have no doubt of its substantial accuracy.) Now nobody who knows the customary forms of language between an official superior and a subordinate can doubt that this was an actual dismissal. Its form, in my opinion, was objectionable, inasmuch as it prescribed a course of action, and then required another person to bear the responsibility of that action. I never said that Dr. Wordsworth was requested by the college to retract.

Since the date of these occurrences the virtual state of the University has been somewhat changed; and I have been desirous of calling attention to one portion of the history which may, perhaps, be regarded as an early step in these changes. G. B. AIRY.

Registry, Cambridge, May 28, 1885.

I SHOULD be glad to supplement Dr. Thompson's letter, which appeared in the last number of the *Athenæum*, from the records under my charge. Sir George Airy has mixed up two different things—the petition by sixty-two members of the Senate in favour of doing away with subscription for all excepting divinity degrees, which was presented by Lord Grey to the House of Lords and by Mr. Spring Rice to the House of Commons in March, 1834, and the grace for a syndicate to consider the question of subscription for medical degrees only, which was brought forward by Dr. Hewett, Downing (not Regius) Professor of Medicine, and thrown out in the Caput, on February 12th, 1834. After the petition of the sixty-two, among which the names of G. B. Airy and C. Thirlwall occur (it is now before me), a counter petition was signed by 268 members of the Senate, and presented to the House of Lords by the Duke of Gloucester and to the House of Commons by Mr. Goulburn in April, 1834. The grace for a university petition to the same effect was thrown out in the Caput by Dr. Hewett, no doubt in return for the rejection of his own grace.

As regards the above, and also the resignation of his office of assistant tutor by Mr. Thirlwall, besides what is to be found in Mrs. Stair Douglas's 'Life of Dr. Whewell,' your readers will find a very clear and fair account in the *Church Quarterly Review* for April, 1883, vol. xvi. pp. 110-118, which it is no breach of confidence to add was written by Mr. J. W. Clark.

Mr. Thirlwall was not appointed Bishop of

St. Davids immediately after his resignation; he was given the rectory of Kirby Underdale in 1834, and was consecrated bishop in 1840.

H. R. LUARD.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the second instalment of a list of the names intended to be inserted under the letter C (Section II.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the Dictionary will be obliged by any notice of omissions or errors addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived:—

Christie, Alexander, A.R.S.A., painter, 1807-60
 Christie, George, Scotch Jesuit, 1598-1629
 Christie, Hugh, classical scholar, 1774
 Christie, James, auctioneer and antiquary, 1773-1831
 Christie, James Robert, F.R.S., mathematician, 1879
 Christie, Samuel Hunter, mathematician, 1784-1865
 Christie, Thomas, political writer, 1761-98
 Christie, Thomas, M.D., physician, 1773-1829
 Christie, William, M.A., grammarian, 1730-74
 Christie, William, jun., of Montrose, historian, fl. 1790
 Christie, William Dougal, C.B., M.A., diplomatist and author, 1816-74
 Christina, sister of Margaret, Queen of Scots, 11th cent.
 Christison, Sir Robert, M.D., F.R.S., toxicologist, 1797-1882
 Christmas, Rev. Henry, M.A., afterwards Noel-Fearn, miscellaneous writer, 1811-68
 Christopher & Sancta Clara. See Coleman.
 Christopherson, John, Bishop of Chichester, 1558
 Christopherson, Michael, Catholic divine, fl. 1613
 Christy, Henry, F.S.A., ethnologist, 1810-65
 Christy, William, botanist and entomologist, 1840*
 Chrysal, Thomas, Abbot of Kynlos
 Chubb, William, divine, 1597
 Chubb, Thomas, deistical writer, 1679-1746
 Chubb, William, D.D., Master of Jesus College, Cambridge, 1505
 Chudleigh, Elizabeth, Duchess of Kingston, 1720-88
 Chudleigh, Sir George, M.P., 1657
 Chudleigh, James, major-general, 1643
 Chudleigh, Lady Mary, poet and essayist, 1658-1710
 Chudleigh, Thomas, diplomatist, fl. 1688
 Church, John, musical composer, 1675-1741
 Church, Rev. Ralph, editor of Spenser, 1709-87
 Church, General Sir Richard, C.B., G.C.H., the liberator of Greece, 1788-1873
 Church, Thomas, D.D., theological writer, 1707-56
 Churcher, Richard, founder of Churcher's College, 1659-1723
 Churchill, Alfred B., journalist in Constantinople, 1825-75
 Churchill, Arabella, mistress of the Duke of York, 1648-1730
 Churchill, Charles, general, 1654-1714
 Churchill, Charles, poet and satirist, 1731-64
 Churchill, Fleetwood, M.D., obstetrician, 1808-78
 Churchill, George, admiral, 1710
 Churchill, John, Master of the Rolls, 1685
 Churchill, John, Duke of Marlborough, 1650-1722
 Churchill, John, medical publisher, 1802-75
 Churchill, John Winston Spencer, Duke of Marlborough, K.G., 1822-83
 Churchill, Sarah, Duchess of Marlborough, 1660-1744
 Churchill, Rev. William, brother of the poet, 1804
 Churchill, Sir Winston, historian, 1820-88
 Churchman, John, architect, fl. 1385
 Churchyard, Thomas, poet, 1520*-1604
 Churton, Edward, M.A., archdeacon, 1800-74
 Churton, Ralph, Archdeacon of St. Davids, 1754-1831
 Churton, William Ralph, 'Remains,' 1828
 Chute, Anthony. See Chevt.
 Ciancettini Pio, musical composer, 1799-1851
 Claran or Kiaran, St., founder of Clonmacnoise, 515*-43
 Claran or Kiaran, St., founder of the see of Ossory, 5th cent.
 Cibber or Cibert, Caius Gabriel, sculptor, 1650*-1700
 Cibber, Charlotte. See Charke.
 Cibber, Colley, poet and dramatist, 1671-1757
 Cibber, Mrs. Susannah Maria, actress, 1706
 Cibber, Theophilus, 'Lives of the Poets,' 1703-57
 Cipriani, Capt. Sir Henry, copyist, 1820
 Cipriani, John Baptist, R.A., painter, 1727*-85
 Clarendon, Richard de, monk of Westminster, fl. 1400
 Claret, Richard Augustus, painter, fl. 1857
 Clagett, Rev. Nicholas, theological writer, 1607*-83
 Clagett, Nicholas, D.D., controversialist, 1654-1726
 Clagett, Nicholas, Bishop of Exeter, 1746
 Clagett, William, D.D., controversialist, 1646-88
 Clagett, Charles, violinist, fl. 1793
 Clairmont, Miss Jane or Claire, friend of Shelley's, 1798-1879
 Clancarty, Donough MacCarthy, Earl of. See MacCarthy.
 Clancarty, Richard le Poer Trench, Earl of, 1837. See Trench.
 Clancy, Michael, M.D., Irish writer, 1760*
 Clanny, William Reid, M.D., medical writer, 1777-1850
 Clanricarde, Ulick de Burgh, 5th Earl and 1st Marquis of, 1604-57. See Burgh.
 Clanwilliam, Richard Meade, 3rd Earl of, 1795-1879. See Meade.
 Clapham, David, LL.B., civilian, 1551
 Clapham, Henoch, religious writer, fl. 1701
 Clapham, Rev. Samuel, M.A., theological writer, 1755-1830
 Clapote or Clapwell, Richard, schoolman, fl. 1290
 Clapperton, Hugh, African explorer, 1788-1827
 Clapperton, William, translator, 1849
 Clare, Elizabeth de, foundress of Clare Hall, 1300
 Clare, Gilbert de, Earl of Clare, Hertford, and Gloucester, 1230
 Clare, Gilbert de, Earl of Clare, Hertford, and Gloucester, 1313

Clarke, John, Jesuit, 1577-1623
 Clarke, John Fitzgibbon, Earl of, 1749-1802. See Fitzgibbon.
 Clarke, John Holles, Earl of, 1663. See Holles.
 Clarke, John Holles, Earl of, 1615-87. See Holles.
 Clarke, John, the Northamptonshire poet, 1793-1864
 Clarke, John, the Prior of Westminster, fl. 1145
 Clarke, Peter, surgeon, 1738-86
 Clarke, Sir Ralph, K.B., 1557-1670
 Clarke, Richard Fitz-Gilbert, Earl of, 1090. See Fitz-Gilbert.
 Clarke, Richard de, Earl of Pembroke, surnamed Strongbow, 1177
 Clarke, Richard de, Earl of Clare, Hertford, and Gloucester, 1262
 Clarke, Roger de, Earl of Clare and Hertford, 1173
 Clarke, Rev. Thomas, preacher, 1754-1829
 Clarke, Walter de, founder of Tintern Abbey, 1139
 Clarembald, Abbot of St. Augustine's, Canterbury, fl. 1170
 Clarence, George Plantagenet, Duke of, 1477. See Plantagenet.
 Clarence, Lionel Plantagenet, Duke of, 1338-63. See Plantagenet.
 Clarence, Thomas Plantagenet, Duke of, K.G., 1421. See Plantagenet.
 Clarendon, Edward Hyde, Earl of, 1608-74. See Hyde.
 Clarendon, Geo. Wm. Fredk. Villiers, 4th Earl of, K.G., 1800-70. See Villiers.
 Clarendon, Henry Hyde, Earl of, 1638-1700. See Hyde.
 Clarendon, Jane Hyde, Countess of, 1725. See Hyde.
 Clarendon, John Charles Villiers, Earl of, 1833. See Villiers.
 Clarendon, Sir Roger, natural brother of Richard II., ex. 1402
 Claret, William, painter, 1706
 Charges, Sir Thomas, politician, 1695
 Claridge, Richard, Quaker, 1649-1723
 Claris, John Chalk, journalist and author, 1797-1866
 Clark, George Aitken, of Paisley, 1823-73
 Clark, Henry, china painter, 1862
 Clark, Hugh, heraldic engraver, 1822
 Clark, Sir James, Bart., M.D., K.C.B., F.R.S., physician, 1758-1870
 Clark, John, M.D., President of College of Physicians, 1653
 Clark, John, LL.D., law professor at Cambridge, 1672
 Clark, John, engraver, 1697
 Clark, John, M.D., medical writer, 1744-1805
 Clark, John, Gaelic scholar, 1807
 Clark, John, "Waterloo Clark," 1772-1833
 Clark, John Rendall, architect, 1827-63
 Clark, Joseph, posture master, temp. William III.
 Clark, Richard, musical composer, 1780-1856
 Clark, Robert, Catholic writer, fl. 1670
 Clark, Dr. Samuel, "Scripture Promises," 1769
 Clark, Rev. Samuel, M.A., Biblical scholar, 1810-75
 Clark, Thomas, painter, fl. 1770
 Clark, Thomas, A.R.S.A., landscape painter, 1876
 Clark, W., engraver, 1801
 Clark, William, M.D., physician, 1780
 Clark, Rev. Wm. M.D., astronomer, 1789-1869
 Clark, William George, miscellaneous writer, 1821-78
 Clark, William Tierney, F.R.S., civil engineer, 1783-1852
 Clark-Kennedy, John, C.B., colonel, 1817-67
 Clarke, Adam, LL.D., Biblical scholar, 1760-1832
 Clarke, Alured, D.D., Dean of Exeter, 1693-1742
 Clarke, Benjamin, sculptor, 1771-1810
 Clarke, Sir Charles, Baron of the Exchequer, 1750
 Clarke, Charles, antiquary, fl. 1752
 Clarke, Charles, F.S.A., antiquary, 1841
 Clarke, Charles Cowden, Shakspearean scholar, 1787-1877
 Clarke, Sir Charles Mansfield, Bart., M.D., physician, 1782-1857
 Clarke, Christopher, M.A., divine, 1742
 Clarke, Edward, diplomatist, fl. 1836
 Clarke, Rev. Edward, traveller and author, 1730-86
 Clarke, Rev. Edward Daniel, LL.D., traveller, 1768-1822
 Clarke, Edward Goodman, M.D., physician, fl. 1812
 Clarke, Edward Hyde, writer on West India, 1873
 Clarke, Gabriel, D.D., Archdeacon of Durham, 1662
 Clarke, George, LL.D., M.P. for Oxford University, 1660-1736
 Clarke, George, sculptor, 1796-1842
 Clarke, Mrs. Harriet Ludlow, engraver and glass-painter, 1866
 Clarke, Henry, LL.D., mathematician, 1745-1818
 Clarke, Hewson, miscellaneous writer, 1817
 Clarke, James, antiquary, 1798-1861
 Clarke, James F., surgeon, 1812-75
 Clarke, Rev. James Stanier, LL.D., F.R.S., historiographer royal, 1835
 Clarke, Jeremiah, musical composer, 1707
 Clarke, Jeremiah, musical composer, 1809
 Clarke, John, M.D., President of College of Physicians, 1653
 Clarke, Rev. John, divine and poet, 1669
 Clarke, John, one of the founders of Rhode Island, 1609-76
 Clarke, John, engraver, fl. 1675
 Clarke, John, engraver, 1650-97
 Clarke, John, Jesuit, 1661-1723
 Clarke, John, M.A., schoolmaster, 1687-1734
 Clarke, John, writing master, 1683-1736
 Clarke, John, D.D., Dean of Salisbury, 1699-1759
 Clarke, John, schoolmaster, 1704-61
 Clarke, John, M.D., physician, 1753-1815
 Clarke, John, actor, 1879
 Clarke, John, Mus.D., See Whitfield.
 Clarke, Joseph, controversialist, 1750
 Clarke, Joseph, M.D., physician, 1758-1834
 Clarke, Rev. Joseph, topographer, 1860
 Clarke, Lockhart, M.D., anatomist, 1817-50
 Clarke, Mrs. Mary Anne, mistress of the Duke of York, 1778-1852
 Clarke, Matthew, Dissenting minister, 1624-1708
 Clarke, Matthew, Independent divine, 1664-1723
 Clarke, Matthew, M.D., physician, 1778
 Clarke, Richard, musician and author, 1780-1856
 Clarke, Sir Robert, judge, 1607
 Clarke, Samuel, M.A., Orientalist, 1623-69
 Clarke, Rev. Samuel, biographer, 1590-1682
 Clarke, Samuel, "Annotations on the Bible," 1626-1700
 Clarke, Samuel, D.D., divine and philosopher, 1675-1729
 Clarke, Stephen, musical composer, 1797
 Clarke, Theophilus, M.P., painter, 1776-1802
 Clarke, Sir Thomas, M.P., Master of the Rolls, 1744
 Clarke, Thomas Cowden, miscellaneous writer, 1867
 Clarke, Timothy, M.D., physician, fl. 1670
 Clarke, William, conspirator, ex. 1603
 Clarke, Sir William, Secretary at War, 1666
 Clarke, William, engraver, fl. 1860

Clarke, William, physician, 1640-1684
 Clarke, Rev. William, antiquary, 1696-1771
 Clarke, William, "Boy's Own Book," 1801-38
 Clarke, Rev. William Brouthwaite, F.R.S., geologist, 1798-1878
 Clarke, William Fairlie, M.D., medical writer, 1834-84
 Clarkson, Christopher, F.S.A., topographer, 1775-1833
 Clarkson, David, Independent minister, 1622-86
 Clarkson, John, Dominican, fl. 1762
 Clarkson, John, Governor of Sierra Leone, 1764-1828
 Clarkson, Nathaniel, painter, 1724-95
 Clarkson, Thomas, anti-slavery agitator, 1760-1846
 Clarus, St.

(To be continued.)

THE LATE MRS. EWING.

THE death of Mrs. Ewing in the prime of her powers and in the full tide of her popularity has fallen upon her readers with a heavy sense of personal loss. The second of the eight children of Dr. and Mrs. Gatty, she inherited talent from them both, and became the recognized leader of her brothers and sisters. This was but natural, for she was not only the best story-teller amongst them, but was relatively much older than any of them in her thoughts and ways. So she became their Aunt Julie, or Aunt Judy, as the little ones called her. Then she projected *The Gunpowder Plot*, an illustrated magazine of the children's stories, sketches, verses, and jokes, which soon ran the round of an amused circle of family friends. Meanwhile, the nurseries were no longer needed, and these were converted into a private theatre, where she again took the lead as playwright and actress, whilst her brother Alfred Scott Gatty, now the popular song-writer, became musical conductor, and her brother Stephen scene-painter to the family company. Here the humorous side of her nature found full play; for she was always an excellent mimic, a delightful wag, and the more extravagantly funny her part the more freely she threw herself into it.

But her education had its serious side. Mrs. Gatty, who was a solid scholar as well as a musician and artist, was determined her children should not be mere smatterers, and that the studies of her girls should be as severe as those of her boys; but she was at the same time most careful to watch for and encourage the natural bent of each one of them. Thus Juliana Gatty became well acquainted with the modern languages, studied the classics, and went through a considerable course of theological and philosophical reading, at the same time that her special tastes for writing and painting were judiciously cultivated.

Her artistic talent as a colourist suggests a comparison between her literary bent and her mother's. Mrs. Gatty's stories show a singular perception of form—a perception of its kind quite as remarkable as that of which her etchings of trees give evidence; but as an artist with her brush and pen she was deficient in colour. The very reverse holds true of her daughter, who was a brilliant colourist, but had to contend against a weakness in form both in her writing and painting. We should even hazard the conviction that in order to trammel her vivid imagination she ultimately schemed out her plot to its minutest details before she put her pen to paper. Her nursery stories suggested "Aunt Judy's Tales" to her mother; hence also the origin of *Aunt Judy's Magazine*, conducted by Mrs. Gatty between the years 1866-1873; but before this, in the year 1862, appeared "Melchior's Dream, and other Stories," to which her mother wrote a preface introducing her daughter to the literary public. Two years afterwards Juliana Gatty became the wife of Alexander Ewing, a man of very varied talent—witness his admirable translation of Jean Paul Richter's "Fruit and Flower Pieces," and his hymn "Jerusalem the Golden," which is by no means the best of his musical compositions, though unfortunately the public have not yet had the advantage of appreciating his higher powers as a musician. She threw herself with delight into her husband's studies, learned Hebrew from him, and later on set in a delight-

ful literary shape his translations from the Turkish. Major Ewing's influence upon these "Tales of Khojah" no doubt did much to develop and discipline his wife's literary style, and to her union with him must be attributed the writing of such military stories as "Jackanapes" and "The Story of a Short Life."

Upon her mother's death she for a while edited *Aunt Judy* in conjunction with her sister, but subsequently left the conduct of it to her, though still contributing largely to it; indeed, in its columns most of her stories have seen the light. Amongst these special mention should be made of "Jackanapes" (her best story in her own estimation), "Jan of the Windmill," "A Flat Iron for a Farthing," "From Six to Sixteen," and "The Story of a Short Life," which, as we mentioned a fortnight ago, was published in book form on the day of her death. The tales she wrote illustrated themselves, yet they attracted and stimulated the genius of such artists as Mrs. Allingham and Mr. Caldecott, some of whose best work is to be found within the covers of her books.

Of late years she had been in very delicate health; but she possessed such activity of mind and vivacity of nature that she continued to devote herself to her books and correspondence, her friends and her flowers, with a vigour that made her early end most unexpected, although at the last she had suffered from a painful and tedious illness. She bore her sufferings with great patience and retained her own bright intellect to the last.

She is the best of English story-tellers for children; for she was one of themselves and yet something more—the very genius of childhood's April weather, with its quick, delightful changes from tears to smiles, from smiles to tears, and with all its fresh promises. In such radiant spring weather, too long withheld from many sufferers, and amid her favourite flowers, she was laid to her long rest by the hands she most loved.

A PUBLISHERS' PROTEST.

The Leadenhall Press, E.C.

In last week's issue we protested against the practice of literary agents sending cuttings and prospectuses to authors through their publishers. The insertion of our letter in the *Athenæum* has in one case resulted in such cuttings and circulars being forwarded to us not sealed down, and it is to be hoped that the proprietors of other literary agencies will treat publishers in the same courteous fashion.

FIELD & TUER.

THE HARTLEY LIBRARY.

THE sale of the important library of the late Mr. Hartley was commenced at Messrs. Puttick & Simpson's on the 1st inst., and we give here some of the prices realized for the principal lots: Yarrell's Birds and Fishes, largest paper, 69s. Bewick's Birds, Quadrupeds, and Fables, 46s. 15s. Gould's Ornithological Books, 69s. Levaillant's Histoire des Oiseaux d'Afrique, 6 vols., on vellum, 61s. Shakspeare, first edition, some leaves washed and mended, 480s. Ashmole's Berkshire, large paper, 24s. Lipscomb's Bucks, large paper, 39s. Ormerod's Cheshire, large paper, 41s. Devonshire Collections, 25 vols., 26s. Polwhele's Devonshire, 21s. 10s. Morant's Essex, 15s. 10s. Atkyns's Gloucestershire, 38s. Seyer's Memoirs of Bristol, 27s. Warner's Hampshire, large paper, 25s. 10s. Clutterbuck's Hertfordshire, large paper, with extra illustrations, 480s. Hasted's Kent, 40s. Thorpe's Registrum Roffense, 2 vols., 13s. 10s. Chetham Society, 110 vols., 24s. Hals's History of Cornwall, part ii. (all published), 70s. The first three days have realized the substantial sum of 3,713s. 9s.

NOTES FROM DUBLIN.

Two elections of the greatest importance have been made within the last month in the University of Dublin. First in dignity comes the election of a new Chancellor in the room of the late Earl Cairns. Of the three candidates proposed by the Board of Trinity College, the Senate selected, by a large majority, the Earl of Rosse, a graduate of Trinity College, and whose name has an hereditary association with science. Despite these high claims a majority of those inside the college voted for the Marquis of Waterford, as a more prominent member of the House of Lords, and the acknowledged leader of the Irish peers in that House, both in position and ability. But the country electors, and the personal friends of Lord Rosse among the professoriate, decided the contest. The University may feel perfectly secure that no one will do more loyally and conscientiously the duties which will fall to his share, whether purely formal and requiring mere courtesy, or real and important, such as the defence of the University against attacks from its enemies in Parliament.

Far more important, however, and unanimously approved, was the election of Mr. John B. Bury to the vacant fellowship on Trinity Monday. After a course of unexampled brilliancy, and at the age of twenty-three, he has attained the highest and most lucrative post to be obtained in the country by competition. As was expected from his previous essays, his answering in both classics and philosophy was remarkably brilliant, and the classical school in Trinity College, Dublin, will receive from him no small increase in its efficiency and its reputation. His special fancy has hitherto been the newest and subtlest forms of linguistic, in which his studies are contributed now and then to *Bezenberger's Beiträge*; but it is hoped that he will take up some larger and more positive field, and turn his leisure to splendid account. It is noted that of the ten classical scholars elected on the same day, the first, second, and eighth were Roman Catholics. So is the captain of the cricket club, and a majority of the eleven. These are promising signs that in one spot at least in Ireland party spirit can die out, and the lion and the lamb lie down together.

Dr. Salmon's thick volume is being eagerly read and discussed among the theologians, and voted worthy of his name. G.

Literary Gossip.

The three discourses delivered by Mr. Matthew Arnold in America—on Numbers, on Literature and Science, and on Emerson—are about to be published in a volume by Messrs. Macmillan & Co.

MR. SWINBURNE is engaged on an essay called 'The Work of Victor Hugo,' which will appear in the *Nineteenth Century* for July. Mr. Swinburne, whose familiarity with the writings of the great French author is astonishing, in this article criticizes one by one each of M. Hugo's books.

As various unauthorized rumours are afloat, we may state that General Gordon's journals will be published almost intact. Sir Henry Gordon has struck out only a very few passages, containing, in his opinion, no matter of public interest.

MR. PAUL BLOUËT, better known by his pseudonym of Max O'Rell, has resigned his mastership at St. Paul's School. His forthcoming book will contain a study of the best sides of the English and the French characters, and a good many recollections of his English school experiences.

MR. E. LAW, whose 'Historical Guide to

the Pictures at Hampton Court' we reviewed some four years ago (*Athenæum*, No. 2810), has finished his history of the palace in Tudor times. Besides giving accounts of Wolsey's life at Hampton Court, Henry VIII.'s, and the events which occurred under Edward VI. and Mary, he devotes five chapters to Queen Elizabeth's sojourns there, her masques and plays in the Great Hall, &c. A number of views of the palace are given, including many hitherto unexplored nooks, reproductions of the drawings executed by Wynegaarde for Philip and Mary, &c. The original accounts for the works at the palace are printed in an appendix.

MISS BRADDON has a new tale ready for issue, entitled 'Cut by the County.' We believe it will appear serially in different newspapers. Meanwhile a cheap edition of 'Ishmael' is announced by Messrs. Maxwell.

THE SUSSEX ARCHAEOLOGICAL SOCIETY has in the press an edition of the Domesday survey relating to Sussex. It will consist of a photo-zincograph reproduction of the original, prepared at the Ordnance Survey Office, Southampton, together with extended Latin text and a translation by Mr. Basevi Sanders. Indexes of personal names and place-names have been prepared by the Rev. W. D. Parish, S.C.L. (Chancellor of Chichester), compiler of the well-known dictionary of the Sussex dialect. Mr. Frederick E. Sawyer, F.S.A., contributes a list of identifications of Domesday place-names with modern names, and also a map of Domesday Sussex. The volume will contain a short introduction and glossary, but the notes will be confined to simple explanations, all matters of controversy being reserved for discussion in future volumes of the Society's collections; and it will be produced under the editorship of Mr. Henry Griffith, F.S.A. The committee of the Society hope that their volume may form a model for other counties.

THE extensive library of the late Mr. Welford, which is rich in works of bibliography, biography, and local topography, will be sold by auction towards the end of this month by Messrs. Hodgson & Co.

MESSRS. MACMILLAN & Co. intend to publish in the course of July the first part of a new 'Progressive Latin Course,' by Mr. A. M. Cook, assistant master in St. Paul's School. It will differ from existing books mainly in being easier and more abundantly supplied with examples in illustration of each rule. The vocabulary will not be large, not more than six new words being on an average introduced in a chapter, but so far as possible all the words will be kept continuously in use. Rules and explanations will be kept down to the lowest limit, reliance being rather placed upon the principle of imitation. This first instalment will go as far as the indicative active of the four conjugations. In the choice of words Mr. Cook has attempted to lead up to Caesar.

THE first volume of Messrs. Macmillan & Co.'s "Primary Series of French and German Authors"—Perrault's 'Contes de Fées'—published last autumn, is to be followed by a selection from La Fontaine's 'Fables,' edited by Mr. L. M. Moriarty, and from Grimm's 'Hausmärchen,' edited by Mr.

Fasnacht; Xavier de Maistre's 'La Jeune Sibérienne,' edited by M. Barlet, of the Mercers' School; and Hauff's 'Die Karavane,' edited by Dr. Herman Hager, of the Owens College, Manchester. A prominent feature of the series is that the volumes are provided not only with notes, but with vocabularies.

IN connexion with the biography of Mr. William Lloyd Garrison, the leader of the American anti-slavery party, which is now being written by his sons, we may mention that reference was found in his papers to certain letters on the abolition movement which Mr. James Russell Lowell contributed to an English journal many years ago. These letters appeared in the *Daily News* in the year 1846. We need hardly add that Mr. Lowell paid a glowing tribute to the labours of the emancipationists.

THE nineteenth volume of the 'Encyclopædia Britannica' will follow closely on the eighteenth, which we reviewed the other day, as it will be issued in a fortnight or so. Among the contents are an elaborate article on "Physiology," by Prof. Michael Foster, Prof. J. G. M'Kendrick, and Mr. S. Howard Vines; "Piano-forte," by Mr. A. J. Hopkins; "Pigeon," by Prof. A. Newton; "Pilgrimage," by Dr. Littledale; "Pindar," by Prof. Jebb; "Planarians," by Prof. Ludwig von Graff, of Aschaffenburg; "The History and Literature of Poland," by Mr. Morfill; "Russian Poland," by Prince Kropotkin; "Political Economy," by Dr. Ingram, of Dublin; "Marco Polo" and "Prester John," by Col. Yule, C.B.; "Polyzoa" and "Protozoa," by Prof. Ray Lankester; "Post Office," by Mr. Edward Edwards and Mr. W. B. Cooley; "Potato," by Dr. Masters and Mr. W. G. Smith; "Poultry," by Mr. Tegetmeier; "Presbyterianism," by Mr. Osmund Airy and Prof. C. A. Briggs; "Priest," by Prof. W. Robertson Smith; "Primogeniture," by Mr. C. I. Elton, M.P.; "Probability," by Mr. Morgan W. Crofton, F.R.S.; "Procopius," by Prof. James Bryce, M.P.; "Projection," by Prof. Henrici; "Prometheus," by Mr. Andrew Lang; "Properius," by Prof. Postgate; "Prophet," by Profs. W. R. Smith and A. Harnack; and "Provençal Language and Literature," by Prof. Paul Meyer.

"THE ODD VOLUMES" had an exhibition of early printed books and MSS. on Friday evening. Mr. Bernard Quaritch, the librarian to the "Sette," contributed some of his choicest treasures, at the solicitation of the president, Mr. J. R. Brown, who issued cards of invitation to some ladies and gentlemen who might like to avail themselves of the opportunity of seeing a collection such as in all probability will not ever be brought together again.

MR. JOSEPH GILLOW, a Lancashire genealogist and antiquary, has been engaged for some time past on the task of compiling a 'Literary and Biographical History, or Bibliographical Dictionary, of the English Catholics, from the Breach with Rome in 1534 to the Present Time.' The work is to consist of five large volumes, the first of which will be issued almost immediately by Messrs. Burns & Oates.

WE are requested to state that the preparation of the maps for the two forth-

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coming volumes of Mr. Thomas Hodgkin's 'Italy and her Invaders' has occupied a longer time than was expected, and that the publication of the new instalment of the book has consequently been postponed till the month of September.

MR. H. J. MATHEWS, M.A., of Exeter College, Oxford, is preparing an edition of the Brighton College Register.

THE reprints of old English works issued at Heilbronn will shortly include the first part of a critical edition of Marlow's works, containing 'Tamburlaine,' edited by Prof. Breymann, of Munich, and J. A. Wagner. The text is that of 1590. The first volume of this series was 'Gorboduc; or, Ferrex and Porrex: a Tragedy,' by Thomas Norton and Thomas Sackville, edited by Miss Toulmin Smith.

HIS Excellency J. H. Ferguson, Minister of the Netherlands in China, is issuing in two substantial volumes a manual of international law for the use of navies, colonies, and consulates. Messrs. W. B. Whittingham & Co. are the publishers in this country.

A FUND is being raised amongst the undergraduates of Harvard for prosecuting the search for information respecting John Harvard's history.

AN old story may be repeated just now as a warning to publishers who are not inclined to deal liberally with authors. Victor Hugo sold his story 'Notre Dame de Paris' to Renduel for a trifling sum, undertaking at the same time to give the same publisher for a like price the next two volumes of prose which he might write. 'Notre Dame de Paris' was a success by which M. Renduel made a large profit. Victor Hugo then proposed to modify the engagement, but M. Renduel would not hear of any alteration in its terms, and for thirty years no prose work issued from Hugo's pen. When at last, after the lapse of this long period, 'Les Misérables' appeared, the poet paid an indemnity of 8,000 francs to M. Renduel, in consideration of which he consented to waive his claims.

It may be interesting to note the amounts received by Victor Hugo from the firm of Lacroix Verboekhoven for several of his works, viz., for 'Les Misérables,' 350,000 fr.; 'Les Travailleurs de la Mer,' 150,000 fr.; 'Chansons des Rues et Bois,' 40,000 fr.; 'Shakespeare,' 40,000 fr.; and 'L'Homme qui Rit,' 200,000 fr.

SCIENCE

Elementary Text-Book of Zoology.—General Part and Special Part: *Protozoa to Insecta, Mollusca to Man.* By Dr. C. Claus. Translated and edited by Adam Sedgwick, M.A., with the Assistance of F. G. Heathcote, B.A. (Sonnenschein & Co.)

As Mr. Sedgwick tells us in his preface, he undertook the translation of Prof. Claus's excellent 'Lehrbuch der Zoologie' with a view of supplying the want, which has long been felt by teachers as well as students in this country, of a good elementary text-book on zoology. All teachers of the subject in this country will feel very much indebted to him for having placed the present work in

their hands. It is thoroughly trustworthy and serviceable, and is very well got up by the publishers. The 706 beautifully clear and most judiciously selected woodcuts enhance the value of the book to the student incalculably, and there can be little doubt that it will be universally adopted as an elementary text-book in this country. Prof. Claus's larger work, 'Grundzüge der Zoologie,' is a sort of Bible to the professed zoologist, ever at hand for reference and study. It reached its fourth edition in 1882, and this edition appeared in French last year, translated by Prof. Moquin Tandon, and illustrated by nearly 1,200 woodcuts.

The General Part in the present work is identical with that which forms the introduction to the larger one. It contains chapters on such subjects as organized and unorganized substances, animals and plants, individual, bilateral symmetry, cell divisions, organization and development of animals in general, animal heat, fertilization, holoblastic and meroblastic segmentation, natural selection, geographical distribution, the geological record, and a short review of the history of zoology, taken from Victor Carus's 'Geschichte der Zoologie.' The whole forms an excellent summary on these and kindred subjects for the student's use; but it is too advanced for the use of the beginner, and should not be read by such as an introduction to the subject, as it stands at the commencement of the work. In order that the book should be used to the greatest advantage the beginner should work through the Special Part, except the small print, which may be reserved for reference only, constantly for purposes of verification examining museum specimens of the animals described; and should read the General Part as a comment on the whole animal kingdom in conclusion. Ample references to monographs are given throughout the work. The German text has been, with one or two exceptions, closely followed throughout. These exceptions and the few additions made by Mr. Sedgwick are indicated by enclosure within brackets. The few additions are such as are necessitated by the results of recent researches made at or in connexion with the Cambridge morphological laboratory, and mainly arise from the researches of Mr. Sedgwick himself. They are extremely brief.

Thus in the account of *Balanoglossus* Mr. Bateson's valuable paper on the embryonic development of the animal is referred to, but none of his results is quoted. It is not even mentioned that the species which he investigated has no *tornaria* stage. A reference to the posthumous paper of the late Prof. Balfour on the structure and development of *Peripatus capensis* is another addition, together with a description of the salivary glands of the animal, of the nephridia, and of the peculiar division of the coelom into four parts by three septa; also the information that in *Peripatus capensis*, as Mr. Sedgwick has himself shown, the period of gestation is remarkably long—eleven or twelve months, the young being born in April and May. Another addition reminds the student that the kidneys in chitons open, as in other molluscs, into the pericardium, this again being a subject on which Mr. Sedgwick has produced original work of importance. We notice scarcely

any other bracketed sentences or paragraphs on glancing through the work, except in the account of the mammalia, where a large number of the condensed dental formulæ of Prof. Claus are expanded into the full formulæ of Prof. Owen for the benefit of students accustomed to see them so written.

Manual of Geology, Theoretical and Practical. By John Phillips, LL.D., F.R.S. Edited by Robert Etheridge, F.R.S., and Harry Govier Seeley, F.R.S.—Part I. By H. G. Seeley. (Griffin & Co.)—Thirty years have passed since the late Prof. Phillips issued his 'Manual of Geology,' a work which was based on a yet earlier treatise contributed to the 'Encyclopædia Metropolitana.' Phillips's work was, with justice, a favourite text-book in its day; and many teachers have regretted that it was ever allowed to drop out of use. The publishers have at last resuscitated the old work, and determined to issue a new edition expanded into two volumes, of which the first now lies before us. So great has been the development of geology within the last quarter of a century, that the production of a new edition became rather a serious undertaking. The work has been wisely distributed between two editors, Prof. Seeley taking the physical section and Mr. Etheridge the stratigraphical, while the palæontology has been pretty equally shared between them. For the first part—itsself a volume as bulky as the original treatise—Prof. Seeley is alone responsible. He has evidently carried out his commission in a spirit of reverence for the original, so that we may apply to this edition the words which Phillips himself applied to the last when he said that it had been "enlarged rather than changed; repaired with new materials, but not built on a new model." Only it must be noted that the new materials have here been very freely introduced. Prof. Seeley's experience as a lecturer has led him to understand the exact requirements of students, and becomes a guarantee for the judicious treatment of the subject from a teacher's point of view. The best part of the present volume, as might be expected, is the palæontology; the weakest, the petrology. In describing the microscopic characters of minerals too much stress is laid on the mere colour which the section happens to present in polarized light. On the whole, however, the book may be recommended as a valuable addition to our series of geological class-books, and will take its stand beside the works of Geikie and of Green. It is notable that at present we possess several unfinished treatises on geology. Only the first volume of Prof. Green's work has appeared, though this has passed into a second edition; only the first volume of Mr. Jukes-Browne's 'Handbook' has yet been published; and now we are presented with the first volume of the new version of Phillips. We believe it is not unlikely that the second part of the last-named work will appear before either of the others is completed. It is obviously unsatisfactory for teaching purposes that such books should be issued in this fragmentary form, inasmuch as the student has to read one part of his subject from this text-book and another from that. The general value of Phillips's 'Manual' in its new dress will depend largely on the character of the forthcoming volume—a volume in which Mr. Etheridge will deal with stratigraphical geology.

ASTRONOMICAL NOTES.

THE Annual Visitation of the Royal Observatory, Greenwich, will be held, in accordance with custom, this day, being the first Saturday in June.

The small planet, No. 246, discovered by M. Borrelly at Marseilles on the 6th of March last (which is the thirteenth found by that astronomer), has been named Asporina.

The dome which is being constructed for the proposed large equatorial telescope for the

Bischoffsheim Observatory at Mont Gros, near Nice, approaches completion, and several members of the French Academy of Sciences recently visited the workshop of M. Eiffel, where the building has been carried on under the direction of M. Garnier, for the purpose of inspecting it. It is the largest revolving dome ever made for use in astronomical observing; the diameter is more than half that of the dome of St. Paul's Cathedral, and measures 2240 metres in the interior and 2390 in the exterior. The movable part of this immense dome weighs no less than 95,000 kilogrammes, or nearly 95 tons, yet it is moved with the greatest ease by the aid of a small wheel, and can be turned quite round in four minutes. It is proposed to make this huge dome revolve by causing it to float in a groove filled with a solution of chloride of magnesium, a fluid which does not freeze until the temperature reaches 40° below zero, a degree of cold unknown in Nice, or even in any part of France. This plan was first suggested by M. Eiffel, from the difficulty of getting the ordinary construction with cannon balls to work well in the case of a large dome; but it is intended to provide the new dome with balls also, to be used occasionally as auxiliary to the other method of turning when, from any temporary cause, the latter ceases to act. The telescope to be mounted in this dome when all is completed is being constructed by Eichens and Gauthier. The object-glass is 28 Paris (about 30½ English) inches in diameter; its glasses were made by Feil and polished by Messrs. Henry Frères.

Admiral Mouchez, Director of the Paris Observatory, has issued his 'Rapport Annuel' for 1884. He commences by some further remarks (called forth by the rejection by the Academy of his scheme for the establishment of a "sucursal" observatory some distance out of Paris) on the bad situation of the existing observatory for high-class astronomical work, quoting the expression of Le Verrier that "on pourrait parvenir à faire de l'Observatoire de Paris un bon observatoire de deuxième ordre." In the meridian work the reobservation of the stars in Lalande's catalogue is nearly completed; some gaps therein are supplied by the observation of stars omitted from the catalogue, and other circumpolar stars have been observed at the instance of M. Loewy. Meridian observations of the sun, moon, and planets, both large and small, have been continuously made; and a number of comparison stars have also been observed at the request of some foreign astronomers. With the equatorial of the western tower M. Bigourdan has assiduously carried on his observations of double stars, small planets, and comets, and has also undertaken the observation of nebulae, of which he has determined more exactly the positions of several, besides discovering fifteen new ones; MM. Henry have employed the great eastern equatorial in observing the satellites of some of the large planets (including all the four satellites of Uranus) and the companion star of Sirius, besides making some interesting observations of the ring of Saturn and measuring the inclination of the bands, and therefore of the equator, of Uranus. The equatorial *coudé* has been used by M. Loewy and M. Périgaud in observing the comets of the year and a few recently discovered small planets; they have also made some careful and precise observations of several of the nebulae with this instrument, which has besides been employed by M. Obrecht in obtaining a number of photographic observations of the satellites of Jupiter. In addition to all this, the brothers Henry have produced some very successful photographs of several star-clusters, induced to attempt this by the difficulties involved in constructing their ecliptic charts when the number of stars became very great in the neighbourhood of the Milky Way; and an engraving from a view thus obtained by them of the cluster in the constellation Perseus accompanies the report before us. This abundantly proves that the astronomers at

Paris have made good use of the observing means placed at their disposal. It should be added that, at the instance of Admiral Mouchez, the observatory on the Pic du Midi, in the Western Pyrenees (department of Basses Pyrénées), has been provided with an equatorial of eight inches aperture, formerly used in observing the transit of Venus, but adapted for its new purpose by some necessary alterations and modifications. Funds are still wanting for the construction of a dome for using this instrument, the installation of which will need some special arrangements, on account of the heavy falls of snow and the violence of the winds at the top of the Pic du Midi. But the energy and zeal of the Director, M. Vausenat, may be trusted speedily to overcome all difficulties, and to get into working order this observatory, established at the height of more than 9,600 feet above the level of the sea.

GEOGRAPHICAL NOTES.

MR. J. BARTHOLOMEW'S 'Orographical Map of Scotland' (Edinburgh, Black) is a creditable piece of work, based upon the Ordnance Survey, and exhibiting, by means of green and brown tints, the elevation of the country above the sea level. The scale is ten miles to an inch. From the same publishers we have received another sheet of Mr. Bartholomew's 'Reduced Ordnance Map of Scotland,' which embraces Lewis and Harris, and contains all the detail which can reasonably be looked for in a map, with the exception of the hill features.

The 'Child's Geography of England,' by M. J. Barrington-Ward, M.A. (Marcus Ward & Co.), is suited only to children of a very advanced age. Some of the author's tables and statistics are quite appalling. How absurd is it to ask a child to "compare the populations of Liverpool and Manchester," and to expect it to answer: "In April, 1881, Liverpool contained 552,425 souls (Birkenhead 83,324 more); Manchester, 341,508 (Salford 176,233 more). The connexion of Manchester with Salford is really complete, but Salford has its own Mayor." The book is not without value, but it certainly is not suited for "children," even although they have "already acquired a fair knowledge of the definitions and first principles of geography."

'How to Draw a Map from Memory,' by P. E. Swinstead, B.A. (Simpkin, Marshall & Co.), provides a series of curves and lines marking the leading features of the configuration of each country. With the aid of these the pupil is required to draw his map. In many instances, however, these curves are very complicated, and it would be easier to draw a map from memory with the aid of the usual projection. This would at the same time be the most useful and the only scientific method.

The 'Oriental Atlases' (Marcus Ward & Co.), for Standards III. and IV., are absurdly cheap, but present no other feature deserving commendation.

Messrs. Sampson Low & Co. entertained Mr. Stanley at dinner on Friday last, previous to his departure from London. Mr. Edward Marston took the chair.

SOCIETIES.

GEOLOGICAL.—May 27.—Prof. T. G. Bonney, President, in the chair.—Mr. G. O. Kekewich was elected a Fellow.—The following communications were read: 'On the so-called Diorite of Little Knott (Cumberland), with further Remarks on the Occurrence of Picrites in Wales,' by Prof. T. G. Bonney; 'Sketches of South African Geology: No. 2, A Sketch of the Gold-fields of the Transvaal, South Africa,' by Mr. W. H. Penning;—and 'On some Erratics in the Boulder-Clay of Cheshire, &c., and the Conditions of Climate they Denote,' by Dr. C. Ricketts.

INSTITUTION OF CIVIL ENGINEERS.—May 19.—Sir F. Bramwell, President, in the chair.—It was announced that the Council had recently transferred three gentlemen to the class of Members, and had admitted twenty-four as Students of the Institution.

—The last ballot for the session resulted in the election of eight Members, thirty-two Associate Members, and four Associates.—The paper read was 'On the Theory of the Indicator and the Errors in Indicator Diagrams,' by Prof. O. Reynolds.

ROYAL INSTITUTION.—June 1.—The Duke of Northumberland, President, in the chair.—Mr. R. Meldola and Col. G. Swinton were elected Members.

ARISTOTELIAN.—June 1.—Mr. S. H. Hodgson, President, in the chair.—Mr. E. H. Rhodes read a paper 'On the Scientific Conception of the Measurement of Time.'

MEETINGS FOR THE ENSUING WEEK.

- MON. Geographical, 2½.—Anniversary Meeting.
- TUES. Horticultural: Fruit and Floral Committee, 11; Scientific Committee, 1; Ordinary Meeting, 3.
- WED. Anthropological Institute, 8.—'On the Lapps,' Prof. A. H. Reine; 'Physical Characteristics of the Lapps,' Dr. J. G. Garson; 'The Language of the Eskimo,' Dr. H. Rink.
- WED. Geological, 8.—'Note on the Sternal Apparatus in *Iguanodon*,' Mr. J. W. Hulke; 'The Lower Palaeozoic Rocks of the Neighbourhood of Haverfordwest,' Messrs. J. B. Mearns & Roberts; 'Certain Fossiliferous Nodules and Fragments of Hematite (sometimes Magnetite) from the so-called Permian Breccias of Leicestershire and South Derbyshire,' Mr. W. S. Grealey.
- THURS. Royal, 4½.
- Zoological, 8.—'Apes and Lemurs,' Dr. St. G. Mivart (Davis Lecture).
- Linnean, 8.—Anniversary Meeting.
- Telegraph Engineers, 8.—'Calculation of Mains for the Distribution of Electricity,' Mr. W. H. Smith.
- Mathematical, 8.—'On the Potential of an Electrified Spherical Bowl, and on the Motion of an Infinite Liquid about such a Bowl,' Mr. A. B. Basset.
- Antiquaries, 8½.
- FRI. United Service Institution, 3.—Discussion on the Military Prize Essay, 'Should the European Army in India be continued as at present constituted, or should it be converted in whole or in part into a Local Force?'
- Astronomical, 8.
- New Shakespeare, 8.—'On "Such harmony is in immortal Souls,"' Mr. F. Carr.
- SAT. Physical, 3.—'Winding of Voltmeters,' Profs. Ayrton and Perry.
- Botanic, 3½.—Election of Fellows.

SCIENTIFIC GOSSIP.

We are glad to say that Prof. Huxley, who, owing to the state of his health, proposed to resign the presidency of the Royal Society, has been induced to retain his office, at least till St. Andrew's Day.

The annual general meeting of the Marine Biological Association will be held on Friday, June 12th, at 5 o'clock, in the rooms of the Linnean Society. Prof. Huxley will preside. The sum now subscribed for the Plymouth laboratory amounts to nearly 8,000l.; of this sum 2,000l. were recently contributed to the Association by the Fishmongers' Company. The Earl of Derby has recently joined the Association and subscribed 100l. The Clothworkers' and the Mercers' Companies have contributed handsomely to the Association; but we have not yet heard that the objects of the Association have been considered by the courts of the Drapers, Grocers, or Goldsmiths, who, it may be hoped, will follow the example of the Clothworkers, and contribute each 500l. to this national enterprise.

DR. H. WOODWARD, F.R.S., has been editor of the *Geological Magazine* for twenty-one years. His friends propose presenting him with a testimonial in appreciation of his services. An influential committee has been formed, Dr. Hinde being secretary and treasurer.

MR. NICHOLAS WHITLEY communicates to the *Journal of the Royal Institution of Cornwall* for May a paper entitled 'Traces of a Great Flood in Cornwall,' in which he arrives at the conclusion that the flood which deposited the stream tin in the valley was post-glacial.

THE same *Journal* contains the 'Results of the Meteorological Observations made in the Royal Institution of Cornwall, Truro, from the Year 1840 to 1881 inclusive,' and 'Some Results at other Stations since 1728.' These were edited by the late Dr. Barham, who was for forty-seven years an officer of the society.

AN exhibition of machinery and appliances used in mining operations will be held in Glasgow in September, towards which a guarantee fund of 500l. has been promised.

THE Natural Gas Company of Bowling Green, Ohio, have reached by a boring a stratum of gas so powerful as to throw mud and water out of the well. The amount flowing is estimated at a million and a half feet per day, the largest flow of gas ever obtained.

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XUM

M. J. JAMIN, at the Académie des Sciences on May 18th, read a paper 'On the Relation of Heat during the Night in connexion with the Normal Lowering of Temperature during the Months of April and May.' He proves that this is rightly attributed by meteorologists to nocturnal radiation, which attains its maximum in those two months.

MR. FRED. E. IVES, in the *Journal* of the Franklin Institute for May, has a paper 'On Isochromatic Photography.' He informs his readers that by using the chlorophyll from the blue myrtle leaves as a wash over silver bromide plates they become remarkably sensitive to all shades of red light, and also to orange, yellow, and green.

REICHENBERG's system of employing the same wire for telegraphing and for the use of the telephone simultaneously has been tried with great success between Toledo and Madrid.

PROF. VERNEUIL is elected President of the French Association for the Advancement of Science for the meeting which will be held this year at Grenoble on the 13th of August.

FINE ARTS

GROSVENOR GALLERY.—SUMMER EXHIBITION.—The Summer Exhibition of the Grosvenor Gallery is NOW OPEN, from 9 to 7.—Admission, 1s.; Season Tickets, 2s.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND THIRD EXHIBITION IS NOW OPEN.—1, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPPE, R.W.S., Secretary.

ANOTHER EXHIBITION BY MISS SEYMOUR OF DRAWINGS AND SKETCHES in a New Method in Pastels, NOW ON VIEW, for a short time only.—Gallery, 102, New Bond-street, W.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 15, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE SALON, PARIS.

(Fifth and Concluding Notice.)

M. A. CABANEL is inadequately represented this year by *La Fille de Jephthé* (No. 432), standing on the hilltop and surrounded by weeping maidens, whose grief is but conventional. The best figure is that of Jephthah's daughter, a fine figure in white and gold tissues leaning on the shoulder of a damsel in blue, gold, and green. The expression of long-continued sorrow is worthy of the artist. The delicacy of the greys and half-tones of all kinds gives that refinement which is seldom absent from the essays of Sir Frederic Leighton's parallel in art. As a specimen of somewhat artificial grace and refinement this picture is unquestionably important; but it lacks fire. M. Cabanel's *Portrait de Mlle. V. B.*—(431) is, on the other hand, first rate. It is a life-size figure in a warm white dress, exquisitely adapted to the clear blueness of the bright ground. The gentle eyes and the unconscious elegance of the pose enchant the critic who studies this beautiful work.—Extremely good in its illumination and tonality is the fine exercise in cool and warm white to be found in *La Marquise Nina* (1666), by Mlle. J. Marest, a lady in white completing her toilette for the opera, her rosy carnations telling well with the grey wall of the boudoir.—Few artists have profited more by studies in the school of Van Dyck than M. Kaulbach, a pupil of the Academy of Munich, whose *Portrait de Madame S.*—(1378) is a life-size figure in pearl-coloured satin, in the richness and softness of which Gainsborough would have delighted.—M. H. L. Lévy, author of 'Hérodiade,' whose contributions of this season will not enhance his reputation, is better represented by *Portrait de M. M.*—(1584) than by the more ambitious *La Pâque Juive* (1583). The former by its character, frankness, soundness, and finish makes a favourable impression.

The *Laure* (1519) of another distinguished painter, M. Jules Lefebvre, being a comparatively unimportant example, attests the truth of a re-

mark already made in these columns, that several of the most celebrated French painters no longer send their best works to the Salon. Whether this be due to professional hauteur or to contempt of the artistic democracy which has ruled the Champs Elysées since the Government abandoned the management to the artists, the result remains that fewer fine things—of which we know the supply continues without much check—are put before the public every year. MM. Cabanel, E. Lévy, and Bertrand, Madame H. Browne, Mlle. R. Bonheur, and MM. Meissonier, Detaille, Henner, Hébert, J. P. Laurens, Maignan, Maillart, and Vibert, either send nothing or inferior examples of their powers. These are the grandes of the French School, whose absence cannot but have an injurious effect on the character of the Salon at large, and, above all, by lowering the standard leave the exhibition open to the vagaries and presumptuous ignorance of the Impressionists, some of whose wonderful pranks we have already described.

The 'Laure' of the painter of the tragic 'Orphée,' the charming 'Chloe' and 'Cigale,' of other years, may be taken as a type of those beautiful portraits of ladies which artists prize more than the half-voluptuous, half-romantic pretty nudités M. Lefebvre so often produces. 'Laure' is a half-length, life-size figure in profile, in a dress of cinnamon with a white bertha of lace; a black veil falls over the pale brown hair, and she is lifting her pale and sorrow-marked face as if she were reciting prayers from the breviary held by both her hands. Technically the figure is treated with a charming sense of grace and a quiet refinement which the visitor cannot resist, and handled with delightful dexterity, although there is no sign of toil anywhere. The softness of the half-tones and half-tints reminds us of what Del Sarto affected. As for the subject, this is not necessarily Petrarch's Laura so much as a fine study of a pure and beautiful head by a master-hand which has not overtaxed his resources or employed all his powers.

M. L. Mélingue, whose fine and scholarly 'Desgenettes s'inoculant la Peste' everybody admired in last year's Salon as the rightful outcome of that wonderful *pièce d'essai* of 1877, '10 Thermidor, An II,' is hardly adequately represented by *Roustan* (1729), which is, nevertheless, one of the finest works of the year, solid and exhaustively finished, highly dramatic and suggestive. Napoleon's henchman, in an Arab dress, lies across the closed door of the emperor's chamber, with his sabre and pistols close at hand. His head rests on a cushion of a lion's skin, and his features are swollen and feverish with watching through the night, for the time is soon after dawn, when the cold light pervades the antechamber and the lamp is burning low. He lies very much at ease, and you would think that he slept, until between its half closed lids you catch a glimpse of one shining eyeball, the very type of vigilance. On a chair at the side of the lofty, polished, and gilded doorway lie the veritable *redingote grise*, the cocked hat, and sword of the *petit Caporal* himself, over whose slumbers the huge Arab keeps watch. The elaborate and solid workmanship and the archaeology of this comparatively small picture are worthy of M. Gérôme himself. It has none of the clay-like dullness or the metallic defects of the veteran master, and possesses warmth unknown in his works.—In respect to finish, firmness, and precision of touch, if not as regards brilliancy and felicitous imitation of the textures, we might compare it with the wonderful production of M. Desgoffe, which hangs no great way off, and is a miracle of fastidious delineation—*Objets d'Art Ancien de la Collection de Sir R. Wallace* (786). As a piece of *bric-à-brac* painting it is quite unsurpassed to our knowledge by any other painter, and it is so clear, crisp, precise, and searching as to put David Heem and all the rest of the Dutch miniaturists out of comparison.

In honour of the English collector M. Desgoffe has outdone himself in painting a numerous group of objects in gold, crystal, ivory, box-wood, colonnettes of ruddy porphyry, gilt monstrances, black and blue enamels of Limoges of Raphaellesque design, saltcellars by Penicaud, girdles of chiselled iron, knives of engraved steel, lace, keys, and Cellinesque jewellery.

The fine and faithful painters of church interiors of the class of E. De Witte, whose feeling for the pathos of their subjects and whose technical achievements are but imperfectly appreciated, have a worthy brother in M. Villebesseyx, who has painted the *Tombeau de Louis de Brézé* (2405), Grand Seneschal of Normandy, at Rouen—the most picturesque monument of the *rococo* period in France—with power, rich tones, and a brilliant yet soft illumination. In this monument the Seneschal is thrice depicted. He is represented as a babe in his nurse's arms, his figure fully armed and on horseback adorns the pediment, and his aged corpse is placed on the sarcophagus below it. At his feet his fair widow kneels in effigy, above an inscription which vows that as she had been faithful to him during his lifetime so she would share his couch of death. The declaration was by no means an act of supererogation but it was not kept. The superb duchess was buried at Anet, twenty miles off.—A somewhat austere picture of a church interior is M. Sautai's *L'Office chez les Capucins* (2195). Two brown-frocked young monks stand at the lectern in a convent chapel, and they read aloud the office of the hour, while the sunlight falls high on the walls and reveals a frieze of grim pictures. Silent brethren, like statues in their niches, stand in the stalls of brown wood.

M. H. Sauvage, a scholarly painter of light, shadow, and reflected light, excels himself in *Saint Gilles* (2197), a beautiful illustration of the charm of sunlight entering a church by an open doorway and imparting golden and rosy tinges to the walls and round vaults of a Romanesque church, which are covered with saints and holy and martial emblems of the twelfth century. His *Dans la Vieille Eglise* (2196) could hardly be broader, better coloured, or in better keeping with the austere yet reposeful beauty of the scene.—*La Vestale Chrétienne* (2055), by M. Ralli, a capital melodramatic designer, depicts the rude interior of a church, Byzantine saints painted at whole length on the walls, and a floor strewn with flowers. A virgin sits in a chair, as she has sat all night, outwatching the holy lamps and votive candles of the place, till, as now, she sleeps. Cool daylight contends with the lurid glow from the inner sanctuary. This is an excellent, well-finished piece, the figure having unusual native grace and a sweet face.—The *Dans la Medresa* (931) of M. Ernst is full of brilliancy and force of light and colour. The scene is the interior of a mosque. A tall negro slave is standing and praying with uplifted hands. Seated by the wall, another figure reads a prayer from a wooden tablet. The animated action of the negro, his black robes and stately form are well supported in colour by the yellow wall, which reflected sunlight glorifies, the carpets of many reds, and the tiles of various golden tints round the head of a niche.—The architectural studies of M. Pasini were never more profitable to himself and us than in *Sultan visitant une Mosquée* (1915). The façade of a building of white walls glows in the sun and is dashed with the black shadow of the great canopy over the doorway; in the clear gloom of the shadow blue and golden tiles shine like jewels set among columns of white and blue marbles and porphyry. Through the great doorway we have a glimpse of the dim interior, which the external glare makes dimmer. A streak of fiery light cleaves the shaded space within and faintly distinguishes the floor, a few figures, and massive pillars. At the door a group of mail-clad warriors wait, their spears erect, their bright garments and the glossy skins of their

horses shining in the open light. Technically the strong points of this picture are its splendid illumination, lucent shadows, crisp draughtsmanship, and pure sparkling colours. The whole is singularly vivid and harmonious. The delineation of the men and their horses is exquisitely precise and delicate.

Though this Salon contains very few good military pictures, M. Protas sustains his reputation in *Chasseurs à Pied* (2042), equipped for service and grouped with their officers and bugler in a woodland alley just before the sun sets. The painter's freedom and tact in delineation, his firm and crisp touch, and rare feeling for the picturesque features of his design are charming, but this work is somewhat slighter than before. A striking element of his art is the effectiveness of the scale employed for his figures. Accordingly, under the huge branches in the *allée verte* before us the soldiers, although comparatively pigmies, do not lose importance. —From this illustration of military genre we may turn to the painful tragedy of M. Jean Béraud (whose 'Salle Graffard' in the Salon of last year was a satire of the most vigorous kind), *Les Fous* (207), the scene of which is the garden of a *maison de santé* on a slope overlooking Paris. One of the insane crouches on the grass, holding his head in his hands and tugging at his hair; another traces a mathematical problem with his fingers on the earth; a third, leaning his back against a tree, laughs idiotically, but heartily; a crazy reformer rages at society; an orator is eloquent in addressing the domes and towers of Paris; one mourns over his neighbours' follies; and another, like an *avocat*, walks in restless haste with a portfolio under his arm. A truthfulness not unworthy of Hogarth, but, unlike Hogarth, without a softening or a tender touch, inspires and pervades this design. Where the Englishman moved all hearts by showing how the deserted mistress took a noble revenge by attending the madness of her betrayer, M. Béraud sees nothing but madness raging, abject, vain-glorious, and loquacious. The painter, always happy in depicting light, has been fortunate in giving the effect and peculiar tonality of solid figures in the shadows of trees, but his rendering of the proper colour of these shadows does not charm us. —Of happier character than this grim and pitiless design, far sweeter, but almost destitute of its power and tenacious grasp of the subject, is M. Buland's *Restitution à la Vierge* (413), which illustrates the survival of a pagan ceremonial — a bride who, attended by her anxious lover and observant parents, lays at the feet of a statue of the Virgin a large bouquet of white flowers. The damsel is *triste*, her action timid, if not tame; but the awkward lover and the characteristic faces of the parents are capital. —M. Wager is a brilliant painter who has done well in representing *Un Mariage à St. Marc, Venise* (2432). A handsome pair descend the steps at the door of the church, surrounded by friends and spectators; gaily attired in white, gold, and jewels, the chief figures are charmingly designed and most cleverly painted. The rest of the picture is flat and inferior.

The most energetic piece of melodrama in the Salon of 1883 was M. Rochegrosse's 'Andromaque,' or 'Death of Astyanax,' and the painter rightly received the Prix du Salon. He will not be so fortunate this year. Yet *La Jacquerie* (2113) abounds in grim humour, and is tragic enough in all conscience. The scene is the hall of a château of the fifteenth century, where, illustrating the picturesque melodrama of Michelet, the artist has depicted with vigour and resource the entry of a howling band of savages, most of them stained with blood. Three carry the blonde head of their seigneur on a hayfork, others trail his embroidered banner in the dust, and all are armed with scythes, hammers, and pikes. They have burst in the doors and confront the seigneur's mother, an aged yet still stately dame, who, clad in ermine and purple velvet, starts

back aghast at the gory trophy of the Jacquerie. Weak and defenceless, she nevertheless faces the invaders, placing herself between them and the children and younger women, who, terror-stricken, crowd on the floor behind her. This design is full of passion, and it has been painted with a vigour which may be rough, yet does not lack expressiveness. The most telling elements of the design are the bestial faces of the peasantry.

The gentlest genre here after that of M. Buland is by M. Toulmouche. *Le Départ* (2339) and *Le Retour* (2340) are pretty, nicely finished, and smooth, yet by no means weak or insincere. They are good examples of the painter's way of treating sentimental modern subjects. —A purely "costume picture" is *La Sultana* (2181) of M. Saintpierre, a life-size figure in Oriental tissues seated on a blue carpet by rose and olive-coloured cushions. The spontaneity of the action and the intelligent expression of the face demand praise. The arrangement of light and shade is homogeneous and vigorous. An accomplished if not very profound picture, this work illustrates the results of technical training in a fortunate way. —Opposed to it in every respect is *L'Automne* (2047) of M. Puvion de Chavannes — three spectral women in an oak wood gathering grapes from boughs the vines have climbed; one woman holds the basket, one cuts the fruit, the other is present, but she can hardly be said to look on. For a sketch these figures, gaunt as they are, are fairly drawn and well proportioned, but the articulations of their skeletons are open to question, and they have not a semblance of substantiality; they seem inmates of dreamland, suited to the foliage and ghostly herbage as seen in the vague illumination of the picture, which is not made poetical by being deprived of truth and, so to say, emasculated. —The brilliant and solid piece of humorous genre which M. L. Jimenez calls *Un Vieux Célibataire* (1345) is the antithesis in every way of the sentimentalities of M. Puvion de Chavannes. In a large garden or suburban paradise seen in sunlight we have a buxom Eve with wonderful fruit in her apron, challenging a grey-headed, surly old bachelor, who cuts out the heart of one of his cabbages. The dainty spirit of the woman's air and action, the humour of the man's looks, the exquisite finish of the foliage and fruit, make this a charming piece of prose painting. The technical difficulties have been encountered with good results, except where some lack of solidity is apparent. —Undiluted prose and a highly accomplished technique distinguish *Pour la France!* of M. Geoffroy (1079), in which a numerous company of French boys are being drilled, and are grouped *en masse*, so that their uniforms supply a body of varied blue in the middle of a *grande place* of warm white stone buildings of innumerable hues in sunlight. The colour and broad effect have been given with great power, but the highest merit of the picture consists in the delicately defined characters of the boys, which are true to the life of boys of all ages, stations in life, and stages of development. Such discrimination would make the fortune of an English painter of boys, if we had one.

From this straightforward and highly humanized art prose let us turn to the excessively cultivated and unreal and, however mannered, beautiful genius of the famous painter of the 'Magdalen' in the Luxembourg, a nudity founded on Correggio's motives, and treated with extreme refinement. We allude to *Madeleine* (1251), by M. Henner, a nearly life-size figure in profile, seated on the ground, stooping forwards and burying her face in both hands with a passionate gesture, while masses of rich auburn hair fall in front of the figure and carry a trail of hot and ruddy colour across the glowing, but somewhat evanescent carnations, which are deficient in the rosy, but not in the golden hues proper to a Rembrandtish illumination. The black drapery over the legs is invaluable in relation to the intense gloom of the clear, brown background of

a figure which seems to emit light, so vivid is the flesh painting. *Fabiola* (1252), by the same master, a girl's head of delicate and subtle expression, seen under a scarlet hood, illustrates finely his technical principles. —M. Hébert, a Membre de l'Institut, and an artist of the artists, is not well represented by a mannered picture, *Mélie Irlandaise* (1239), the head and bust of the usual long and dark-eyed, full-lipped, olive-skinned model, whose blue black tresses are adorned with jewels set in a green tissue, and who plays languidly on a green harp. Her hands, however, are beautifully painted and delicate. Much astonished would Thomas Moore be if he could see this very French exercise in tone and colour, painted to illustrate his

Sing, sweet harp, oh! sing to me.

—An honoured pupil of Picot, M. Humbert, sends a large decorative picture, *La Fin de la Journée* (1297). M. Humbert, one of the most academical of artists, has adopted some of the decorative principles of M. Puvion de Chavannes, but, having been trained in a scholarly manner, he has, with excellent taste, bestowed good draughtsmanship and sufficient modelling on his figures, and shown their relationship to each other with care, adding at the same time a happy composition and animated actions and expressions. —M. F. Flameng made a great impression last year, but is not quite so well represented this time. In *Marie Antoinette allant au Supplice* (980) the queen is dressed in white, and from under her cap, which is trimmed with black, her grey tresses escape; her hands are tied behind. Her beautiful face, with a proud and resolute, not scornful look, is held erect, while the lips are firmly set and the eyes bent down. The sympathizing look of her confessor is finely rendered. The picture as a whole is a happy exposition of the subject. The white robe in the centre of the composition, being solidly painted, gives great emphasis to the design. *The Joueurs de Boules* (979), by the same artist, is a very strong effort to depict part of a *quai* in a southern French port in vivid sunlight and burning weather. A company of Incroyables in full costume are engaged in the game, which is played on a wooden platform, and they are watched by similarly attired gentlemen, soldiers, half-naked sailors, and wonderfully clad ladies. The brilliant and fervid illumination, the blue shadows reflecting the dark indigo of the sky, and the white glare of sunlight without half-tones are powerfully represented. The local colouring is hard, and the work, despite its brilliancy, is a cold rather than a successful rendering of the splendour and glowing harmony of sunlight. —On the other hand, M. Montenard has produced *Embarquement de Troupes à bord d'un Transport de Guerre* (1799), a powerful representation of sunlight on the pure white hull of a huge ship in harbour, contrasting with the black and dingy yellow of a tug alongside the monster. Both vessels are set in the bluest water under an intensely clear and richly varied vividly blue sky. Equal glow and greater heat mark *La Grande Route, de Toulon à la Seyne* (1800). Here the fierce white lustre of the vista of the road is quite dazzling. —Pure, brilliant, and solid is the representation of veiled sunlight and a calm in M. J. C. Meissonier's *Pêcheur à l'Echiquier, à Poissy* (1721), where the reflection of the boat is rightly quite as intense as, and deeper in tone than, the boat itself. —A beautiful and harmonious picture of twilight and calm, by M. Mesdag, *Effet du Soir* (1746), is, to our minds, the best of his works.

The *Acis et Galatée* (949) of M. Fauguère, the painter-sculptor of the Institut, are placed against a green background. They are nothing more than naked Parisian girl and boy models alarmed by an intruder. The composition is, of course, elegant and gracefully studied. The real subject is purely technical. It is an harmonious rendering of the carnations in daylight on a green ground; in this the artist triumphs, having combined quasi-

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mo motives with something of the peculiar ability of M. Henner and the restricted realism of Mr. Whistler.—With the above let us set up a few capital examples of painting from nature, of which the first in order, if not in merit, is M. Sochor's *Au Bain* (2271), a dark-skinned damsel lying on white linen before a marble bath of the same colour.—The *Léda* (206) of M. Tony Robert-Fleury, an unquestionably fine and learned work, is marred by the coldness and opacity of the carnations, which lack the clear, inner golden glow of the school, while the face is less beautiful than might be desired for Leda's. She stands in a sunlit water-meadow, and, in the most natural and graceful way, stoops sideways to meet with her lips the swan's dark bill as he approaches and seeks to enclose her in his grand white wings. Artistically speaking, a swan on foot is a difficult bird to deal with, and M. Robert-Fleury has not the grand courage of Michael Angelo when dealing with a later episode of the subject.—Incomparably the finest picture is a nude figure in this Salon is M. Loewe-Marchand's *Supplice d'un Prisonnier de Guerre* (212), a superbly drawn, modelled, and finished life-size figure of a captive in full daylight, with every muscle vitalized to the utmost, and in an attitude which involves extreme difficulties for the draughtsman—difficulties so great that to his significant technical resources and learning we must be indebted for a masterpiece of its kind. As to the poor model, human fortitude can be borne but briefly the terrible strain, for he is represented as suspended on high by his wrists from a hook driven into the wall of a fortress gate. The sole technical defect of this most powerful exercise is that the upper limbs are not swollen enough for the tremendous strain upon them. The spontaneity of his design and the noble fidelity of his figure have made M. Loewe-Marchand's picture terrible; and therein differing utterly from the grossly realistic displays of M. Bonnat in his work for the Panthéon, and the still less mitigated commonness of the 'Christ on the Cross' he painted at the Palais de Justice—the 'Prisonnier,' while remarkable for energy, spontaneity, and boldness of conception, is not the least noble, like the 'Martyre de St. Denis' and its forerunner.

An artist who, especially when dealing with classic subjects, has succeeded in painting nudes, has this year charmed us with a domestic girl, in a quasi-classic taste with good style. This is M. E. Lévy, painter of the clever 'Metallurgues' and similar pieces of classic genre. *Enfance* (1581) is intended for the Mairie du VI^e Arrondissement. It shows a young matron in a bower, nursing a baby, while other children play about her, and one is stepping naked from a col. The whole is very pretty and tender. Its delicate carnations are delightful for taste and finish. Among the pastels the visitor will find a noble example of the skill of this artist in the life-size *Portrait en Pied de Madame J. M. de* (2989), which has the brilliancy of fresco, the clearness of water colour, and much of the tonality and colouring of oil paint. In the carnations and local colouring of the costume the portrait is remarkably luminous and solid. The recent development of pastel-painting, on which we commented last year, is so vigorous that the visitor who ignores Salle XXX. will regret the omission. Some of the most beautiful works of the year are there.—We must conclude detailed criticisms of important picture galleries by recommending to all artists the fine, large, and broad *L'Orgue* (1563), by M. H. Lerolle. The soft, warm, and broad illumination and the simple, massive quality of the picture, the concentration of the actions and expressions of the spectators on the singer, the subdued golden light, and the harmonious disposition of the masses of colour—which are mainly brown in various degrees of strength—give a fine, not to say

majestic, gravity and simplicity to the work as a whole, which illustrates the pathetic as well as the technical motives of the school of Rembrandt at their best, and convinces us that 'L'Orgue' is one of the finest works in the Salon—fit to be classed with M. Loewe-Marchand's 'Prisonnier,' the 'Chant de l'Alouette' of M. J. Breton, the 'Roustan' of M. L. Mélingue, or any of the dozen noble landscapes some of which we have mentioned with delight.

The remaining pictures which ought to be mentioned are M. Veyraasat's brilliant painting of horses, *Les Maquignons* (2395), and his *Cavaliers Arabes* (2394); *La Vente des Poulains* (2428), by M. Vuillefroy, a free and learned study of horses and market people in a meadow; M. Schenck's *L'Orphelin* (2206), a snow scene of great merit, representing with spirit and completeness a dead ewe and her one bleating lamb watched by ravenously crows; the *Brigands du Désert* (1023) of M. Friese, finely drawn, spontaneously designed, and brilliantly painted, a lion and lioness watching from a mountain crest some travellers encamped in the plain below; and the masterly and accomplished paintings of dogs by M. J. Melin, called *Relais Volant* (1726) and *Talbot* (1727), the equals of which no English exhibition can now produce.—*Toro Colante* (1816), the gory scene in the arena, by M. A. Morot, could not, apart from its subject, be better in its kind.—The *Faust* (1473) of M. J. P. Laurens is a bold sketch rather than a picture, and hardly worthy of the painter.

It must suffice to name the following historical and genre pictures as remarkable for design, sentiment, or execution; several of the examples possess all these qualities: M. Jobbé-Duval's *Conseil Municipal de Paris* (1349); M. J. Girardet's *Partie Manquée* (1109); M. E. Fichel's *Une Partie de Cartes* (975); M. E. Feyen's *La Baie de Cancale* (971), a host of men and women looking for cockles on the sands in misty sunlight, and his *Avant l'Orage* (970), a young fisherwoman standing on a promontory gazing on the darkening sea; M. F. Girard's *Une Heureuse Rencontre* (1102), a brilliant snow-piece, with dainty figures in sunlight; M. Gervex's masculine *Une Séance du Jury de Peinture de la Salon* (1089); Mr. Heilbuth's *Lawn-Tennis* (1241), charmingly painted and spiritedly designed figures, worthy of his reputation; *Un Bivouac* (1018) and *Le Fournil* (1019) of M. P. E. Frère; the death scene of *Guillaume-le-Conquérant* (1637) of the distinguished painter M. A. Maignan; M. H. Motte's picturesque melodrama, *La Fiancée de Béhus* (1818); M. Merson's *L'Arrivée à Bethléem* (1739), a highly dramatic and picturesque design, with a fine rendering of a moonlit street; M. Moreau de Tours's *Une Stigmatisée au Moyen Age* (1810), which, although a fine and learned piece, is not equal to the fame of the artist; the tender *L'Annonciation* (1477) of M. E. J. Laurent; the hard, elaborate, and uninspired *Soir d'Automne* (1374) of M. Kaemmerer, which does not represent the painter at his best; the accomplished, but hackneyed *Les Orientales* (1511), where luxury, revenge, and murder are not very vigorously illustrated by M. Leconte du Nouy; M. H. Le Roux's *La Pierre Mystérieuse de Pompei* (1568) and *Scila, Fille de Jephthé* (1569), the purpose and pathos of the latter of which are unusually unaffected for the painter; the mannered, but just and pathetic genre picture called *Départ pour les Indes* (1307), the colour of which is dirty and coarse, by M. Israëls; an energetic and spectacular example by that master of melodrama M. Luminais, representing the *Mort de Chilpéric I^{er}* (1626), and its inferior companion *romance gauloise, Prisonnières Évadées* (1627), by the same.

Want of space forbids more than the names of some capital landscapes, which amply prove the correctness of the remarks we have already published on French art of

this kind. These are: M. Stott's *Lever de Lune* (2284); M. Robinet's *La Birse* (2110); M. Schmitt's *Matinée d'Été* (2216); M. Hareux's *Bords de la Creuse, à Corzant* (1224), and his *Nuit d'Automne* (1225), both admirable specimens of skill and love for nature; M. Gassowski's *Marée Basse* (1057), a rich and tender exercise in light and colour by one of nature's ablest scholars; M. Harpignies's fine and monumental *La Loire* (1229); M. Pelouse's solemn and shadowless *Le Soir* (1935); the grand and grave Wynants-like *Environs de Brédérode* (1773), by M. F. E. Michel; M. Masure's *Matinée Calme* (1692), a powerful study of the surface of the sea, and his brilliant and clear *Brise d'Été* (1691); M. Meckel's *Un Soir* (1717), a vast panorama of the Dead Sea, with a foreground of ruined architecture. The gigantic cliffs of the eastern shore are surcharged with rosy fire and dashed with dark blue shadows, both due to the setting sun. The effect is identical with that of the background of Mr. Holman Hunt's 'Scapegoat,' the execution is worthy of the subject.

Sculpture is always so well represented in the Salon that at least one article might be devoted to its leading examples. At present, however, it is impossible to refer to more than the under-mentioned instances of exceptional merit: M. Moratilla's *Un Pêcheur Napolitain* (4030), a boy stepping lightly on rocks.—M. Samain's *Grandeur et Décadence des Romains* (4208), a work in a learned style, is a life-size, naked figure seated on a fragment of antique sculpture, so that nature and art are contrasted.—M. Guibé's *Joueur de Paume* (3790) is about to strike a ball, a wonderfully spontaneous design.—*Léda* (3991) of M. Maubach is beautifully modelled in a fine natural style.—*La Vérité* (4196) of M. Rudder, dressing her hair before a mirror, is admirably finished and modelled.—M. G. J. Thomas's *L'Architecture* (4262) is a refined and graceful figure in a somewhat austere style, nobly posed, and has an expression of deep thought.—M. Ringel continues to be energetic and extremely picturesque, although he has abandoned the practice of tinting his statues in full colours. His *Parisienne* (4160), a Circe in modern evening costume, is a sumptuous figure, but there is no expression in her face.—*Le Réveil d'Adam* (3558), by M. Daillon, is an heroic figure, in the attitude of rising with an eager look; conceived in the mode of Michael Angelo, it is throughout very grand and fine indeed, and distinguished by style of a high order.—The *Circé* (4010) of M. G. Michel shows the witch, armed with her cap and wand, astride of one of her victims. Her spirited action and voluptuous figure illustrate an excellent design.—M. Beer's *Albert Diéver Enfant* (3345) reproduces in marble the plaster statue which was in the last Salon, and happily recalls the well-known drawing of the famous boy.—The tomb statue, No. 4000, called *Le Souvenir*, by M. Mercié, is admirable. The deceased is seated, and seems as if passing from sleep to death.—In M. Ferray's *Angélique et Roger* (3673) the well-modelled and graceful female figure is a picturesque contrast with the statue of the armed man she embraces.—M. Mengin's *Exploit de David* (3998) shows him bestriding a bear.—The tender and humble expression of the faithful *Esclave* (4264) of M. Thomas is devoid of will and of a low intellectual type, yet most touching and beautifully thought out.—A very original sculpture, the *Nymphe Chasseresse* (3669) of M. Falguière, is worthy of his reputation; we could not say more.

Voltaire à la Cour (3877), by M. E. P. Lambert, the little wizened mortal, strutting in fine clothes, is by no means devoid of humour and sardonic tenderness.—The *Géricault* (3662) of M. Etex is a noble illustration of character and skill.—M. Bourdelle's *Première Victoire d'Annibal* (3386) is one of the countless testimonies to the popularity of Salammbô; the boy has caught an eagle, and laughs with all his spirit while it struggles to be free.—

An energetic and vigorous work, marked by great originality and freedom of movement, No. 3789, by M. L. Guglielmo, represents *Giotto révéant sa Vocation* while reclining nearly naked and with a stylus drawing carefully on the sand.—No. 4111, named *Le Premier Pas*, by M. Plé, is a charming representation of a young and graceful matron guiding the steps of a child. It is executed in a broad and massive manner.—The statue of *Général Chanzy* (3549), by M. Crauk, is simple and noble.—A very great sculptor is M. E. Fremiet, of the Institut, and he proves his genius and skill by means of No. 3706, *Ours et Homme de l'Age de Pierre*. The man, having captured her cub, was surprised by the mother bear, and, having driven his knife into the creature's neck, is clutched in a relentless grasp, so that, his ribs being driven in and his chest crushed, he is slain before us. The energy of the design is shown by the way in which the man droops and dies, while his limbs yet wrestle with his foe.—The *Héro* (3937) of M. Leroy is charmingly poetical.—The *Psyché* (3343) of M. Bequet, in the pretty taste of Louis XV., holds a lamp as she trips daintily.—*L'Armée de la Loire*, 1870-1871 (3551), by M. Croisy, full of spirit and expressiveness, is a life-size group of soldiers of all arms, at bay, so to say, about the base of a well-deserved monument to be erected at Le Mans to the memory of General Chanzy and his devoted troops, and destined to include M. Crauk's statue before mentioned.

If the Medal of Honour for Sculpture in this Salon were at our disposal it should be given to M. Antonin-Charles for his lovely, animated, and chaste *La Jeunesse* (3294), a life-size figure of a damsel, slender, delicately formed, yet perfectly developed, who, half her hair having escaped its fillet, draws with one hand the loose tresses from her bosom, while with the other hand she holds out to us a spring flower. The grace, simplicity, and purity of this work commend it to every visitor; its elegance and exquisite finish and proportions charm all artists. Finally, let us find a little space to praise *Retour de Chasse* (3295), by the last-named sculptor; *Au Loup!* (3819) by the very able M. Hiolin; *La Modèle* (3822), by the renowned M. Hiole; M. Schroeder's *Edipe et Antigone* (4223); M. Barrau's *La Vaneuse* (3327); the charming *Galatée* (3975) of M. Marqueste; *Le Sommeil* (3660), by M. Escoula; the *Broc et Chevette au Lancer* (4076) of M. Passage; and *La Vérité* (4070), by M. Pallez, naked with a mirror.

In this Salon are 2,488 pictures; 783 drawings of all sorts; 1,067 sculptures; 51 medals and engraved stones; 188 architectural works; and 457 frames of engravings containing probably 1,000 examples: total, 5,034 works all told. Thus it is according to the Catalogue, which, besides minor errors of many kinds, includes one hundred duplicate numbers from 2579 on p. 228 to the same number on p. 236; the true number of "Dessins," &c., is, therefore, not 783, but 883, and the total is 5,134.

THE PAINTER-ETCHERS.

The man who hangs up his work to public gaze and objects to its being criticized would by the majority of sensible people certainly be set down as unreasonable. On the other hand, criticism to be effective should at least be discriminative, and in its language sufficiently guarded as not to lay itself open to the charge of being mischievous. In neither of these respects can the criticism in last week's *Athenæum* be said to come up to the desired standard. Nor does it seem to me to be right that a fully constituted society, numbering upwards of eighty fellows, many of them being original engravers by profession and contributing as many as 350 works, should be classed as a "minor exhibition," and described under such a title. Again, the critic should be at least sufficiently informed to avoid falling into the mistake of describing, as in the conspicuous instance of Mr.

Strang he has done, that which is undoubtedly the strongest point of the artist as his weakest; and again, of dismissing the whole series of the singularly painter-like work contributed by Mr. Duveneck with the mere mention of his name. Surely also (unless he can plead ignorance as his excuse, in which case he should not be a critic) it is simply impertinent to class such work as that of Mr. Ernest George, Mr. Charles Robertson, Mr. Pennell, Mr. Frank Short, Mr. Sherborne, Mr. Swain, Mr. Richard Toovey, and Mr. Charles Watson (all of them, I believe, with the exception of Mr. George, professional engravers) as simply "amateurish and such as need detain nobody."

By all means let your critics say what they like; but first take care that they are competent, and next that they do not abuse the power which you give them for purposes which have all the appearance of being useless as guides to the ignorant and gratuitously mischievous to the artist. F. SEYMOUR HADEN.

NOTES FROM JERUSALEM.

May 12, 1885.

A REMARKABLE monolith, supposed by him to have at one time formed part of an old altar, was about two years ago discovered by Mr. Schick at a deserted site called Marmeta (possibly the long-missed Arimathea), about a mile to the east of the Jewish Refugee Aid Society's settlement at Artouf.

Happening about a fortnight ago to hear from one of the Artouf settlers that a stone somewhat similar had been noticed by him on a hillside to the west of Artouf, and that he had pointed out the same to the Society's clerk, Mr. Gallantin, I, on Friday, May 8th, 1885, visited the spot indicated, in the company of the Baron von Ustinoff (who just then happened to be on a visit to the settlement), and we found to our great satisfaction not a loose monolith like the Marmeta stone, but an actual rock-altar with steps.

I have sent (at Dr. Chaplin's suggestion) a sketch of this to Mr. Besant. I have also placed the original rough drawing from which that sketch was made in the hands of the Rev. A. H. Kelk, the head of the L.J.S. Palestine Mission. This newly discovered altar, which, measuring as the crow flies, is only about a quarter of a mile distant from Zorah (now called Sura'a), the home of Manoaah and the birthplace of Samson (Sura'a is in full view on a hilltop overlooking the spot), has on its flat top hollows connected by grooves like those on Mr. Schick's Marmeta stone. It stands at present four or five feet above ground, but as some heavy stone blocks, which we tried in vain to move, and a good deal of earth lie round the base, it would hardly be safe to state any measurements as yet. The monument is much battered and weather-worn, though otherwise in a very fair state of preservation. Whether or not it be the identical rock-altar of Manoaah (Judges xiii. 19-20), I cannot help thinking that the mere fact of its existence in such close proximity to Zorah is suggestive, and certain to awaken the interest of Bible readers.

JAMES E. HANAUER.

Five-Art Gossip.

At the meeting of the Royal Academy on Thursday night Mr. Alfred Waterhouse, architect, was elected an Academician, and Mr. Henry Moore, Mr. E. Burne Jones, and Mr. J. W. Waterhouse were elected Associates.

SIR F. BURTON has in the daily papers given an "unqualified denial" to our remarks on the history of the present condition of the Ansidei Raphael. It is natural that, seeing the picture from day to day, he has not noticed the progress of changes which, when we thoroughly examined the panel at Blenheim and again soon after it reached Trafalgar Square, were scarcely apparent, one very thin crack only, and no blister, being then observable. The

present condition of the picture is admitted. No one accuses the authorities of the National Gallery of wilfully baking their pictures; the Director has to serve many masters; although he would doubtless prefer that the building, like the one at Munich, should not be heated at all, the visitors must needs be comfortable. At South Kensington the heating was permitted to a disastrous extent, and earnest remonstrances of artists were answered by official reports from scientific experts and chemists! It is a pity that the Director hastily concluded that we are not on his side in the vital part of this matter. Second thoughts remind him that it is not the *Athenæum* which has "preferred to search for trifling blemishes in a great work of art" rather than "abandon itself in its beauties."

A "SECOND EXHIBITION" of pastel drawings Miss Seymour is now open at 102, New Bond Street.—Messrs. Doulton & Co. exhibit at the works on the Southern Embankment their recent designs by Mr. G. Tinworth.—An exhibition of the collected works of Mr. T. Nelson MacLean, including a large marble group of "Spring Festival," suggested by Mr. Al. Tadema's picture, will be opened on the 13th inst. at 37, Piccadilly.

TO-DAY (Saturday) has been appointed for private view, at Mr. Dowdeswell's, New Bond Street, of the collected works of M. Rajon, a famous French engraver, painter, and draughtsman. The public will be admitted to this interesting exhibition of choice and learned work on Monday next.

THE 'Portrait of a Jesuit,' painted by H. Vander Vliet (1584-1642), and numbered 1168, has been hung at the end of Room XII. in the National Gallery. It is a life-size seated figure to the knees. The expression is excellent, but the painting of the face is hard; the hands, however, are delicate and clear. The folds of the gown, its fringe, and buttons are most carefully depicted, as well as the accessories of a table covered with deep red, and the red leather chair in which the man sits. The picture was purchased last year with funds from the Charles Bequest to the National Gallery. It belongs to Mr. William Russell, and cost 241l. 10s. It is signed and dated "1631."

We are glad to know that at their last meeting the Council of the Society of Arts awarded the Albert Medal to Mr. Henry Doulton, the head of the firm of Messrs. Henry Doulton & Co., Lambeth Potteries, for the great impulse given by him to the introduction of artistic pottery.

THE Medal of the Salon for Painting has been awarded to M. Bouguereau, whose 'L'Adoration des Mages' and 'Byblis' now in the Champ d'Élysées, we have already described. No Médaille d'Honneur for Sculpture will be awarded this year, because at the *scrutin* no candidate obtained that absolute majority of votes which is indispensable for his success. M. Marcie had thirty-one, the highest number of votes; forty-five votes were required for the absolute majority.

In connexion with the Museum and Free Library at Exeter an exhibition is shortly to be held, which is to be specially devoted to the art of the county of Devon.

THE honours to be awarded to successful works in the present Salon—which, by the way, has been closed from the 28th ult. till the 2nd inst. for the rehanging of the pictures—consist of forty medals for paintings, being three of the First Class, ten of the Second Class, and twenty-seven of the Third Class; for sculptures, twenty medals are available in three classes; for architecture, twelve medals; and for engraving (of all kinds), thirteen medals. All these distinctions are to be awarded by the juries. The Salon will be finally closed on the 30th inst.

THE Society for Preserving the Memorials of the Dead had its fourth annual meeting on Wednesday.

is admitted to the National Exhibition. The report showed that the Society is doing satisfactory work.

On the 23rd and 24th inst. will be sold by Messrs F. Muller & Co., at their rooms, Doelenstraat 10, Amsterdam, a very numerous collection of broadsides, historical and satirical prints, dating from 1500 to 1700, and relating to the information, troubles in the Low Countries, the war with Spain, the Thirty Years' War, the English revolutions (1649 and 1688), the execution of Charles I., the English Protectorate, and the naval wars between England and Holland, Sweden, Denmark, France, and the Turks. The labours of the late Heer Frederik Muller in elucidating the invaluable collections of satirical and historical prints formed by him are well known to experts. The prints now to be sold, though relating chiefly to the men and affairs of the Low Countries, have more or less bearing on English history. When a history of opinion—which is the very core and heart of historical matter, without which we have no true guide—is fully written, such collections as that in question will be justly valued among the most precious treasures. Some of the illustrations of Admirals Blake's and Tromp's battles, and the Apotheosis of Tromp himself (by Cornelis Van Dalen the younger), are of great rarity. Not a few of the examples are absent from the magnificent gathering in the British Museum, many others are described in the 'Catalogue of Satirical Prints,' at the 23rd and 25th inst. the same auctioneers will sell, as above, the collection of drawings by old masters formed by the late Heer van Eyndoven, of Zutphen, and Herr J. Werneck, of Frankfurt-on-the-Main. Selections from these examples may be seen at Mr. Thibaudau's, Green Street, Leicester Square, to-day (Saturday).

M. GEORGES PETIT has opened in the Rue de Sèze his fourth International Exhibition of Pictures, comprising examples by M. J. Béraud, 'L'Eau Bénite' and 'La Tour de St. Jacques, Paris,' both figure subjects; M. Besnard, 'Le Souvenir'; and MM. Bonnat, De Monvel, Cazin, Chelmonski, Edelfelt, Sargent, Stevens, Jan van Eyck, and Wylie.

The *Perseveranza* states that Herr de Reulens, the Belgian art critic, who is engaged upon a new biography of Rubens, has been for some time at Mantua, where he is collecting materials for his chapter on that period of the painter's life which he spent at the court of the Duke of Gonzaga. The Gonzaga archives have been recently placed at his disposal, and he is said to have found much new and interesting material. He declares that the picture in the cathedral representing the Virgin is a genuine work of Rubens, a claim which cannot be acknowledged the genuineness of Médailles which are attributed to him. He claims to have made one valuable discovery. There are several statues in Mantua, he says, the heads of which exactly correspond to those of persons in some of the pictures of Rubens which have hitherto been supposed to be purely fanciful creations. The critic believes that the artist must have made many studies from Mantuan heads, which he introduced into his later pictures.

An exhibition of the works of the Japanese artist Yamamoto has been opened in the Rue Caumartin, Paris. Some of the decorative subjects are very splendidly painted upon silk. Among the pictures are landscapes, *genre*, and poetical themes, such as Romeo and Juliet.

The *Courrier de l'Art* says that the Baron Alphonse de Rothschild has commissioned M. Ferdinand Leenhoff to etch a plate, of the size of the original, after 'Le Géographe' of Van Meer of Delft, which has recently passed into the possession of the distinguished amateur; see ante, p. 670.

A PORTRAIT in pastels of Queen Marie Leczinska, by Perronneau, was sold the other day in Paris for 5,500 francs.

MUSIC

THE WEEK.

DRURY LANE THEATRE.—Carl Rosa Opera Company; Mozart's 'Le Nozze di Figaro.'
ST. JAMES'S HALL.—Richter Concerts.

THE performance of Mozart's 'Le Nozze di Figaro' last Saturday was a worthy termination of the most successful season of English opera Mr. Carl Rosa has given in London. Some may remember that the same work served to inaugurate Mr. Rosa's first London season in 1875. Since that time he has steadily endeavoured, in the face of every conceivable obstacle, to establish a national lyric drama worthy of the name, and at length the goal may be said to be in sight, though it is not yet reached. Reverting to Saturday's performance, it may be said, without hesitation, that it must have satisfied the most exacting admirers of Mozart's masterpiece. Madame Marie Roze as Susanna, Madame Burns as the Countess, and Madame Gaylord as Cherubino were all excellent, and Mr. Barrington Foote gave a very bright and intelligent rendering of the part of Figaro. Mr. Ludwig as the Count sang well, but was a little too heavy in manner. The delicious accompaniments were rendered to perfection under Mr. Rosa's direction. During the season thirteen operas have been given, the comparative smallness of the number being due to the great success of the novelties, 'Nadeshda' and 'Manon,' and the continued popularity of 'Carmen' and 'Faust.' These four operas have occupied between them thirty-eight out of a total of fifty-four performances. The moral to be deduced from this is that the public is no longer attracted by hackneyed works either of the English or Italian repertoire, and Mr. Rosa may, therefore, be encouraged to further enlarge the scope of his operations. There were the strongest indications that the season might have been prolonged with profit for several weeks, and it is not unreasonable to hope that the enterprise will assume a position of still greater significance next year.

The sixth Richter Concert, given at St. James's Hall last Monday evening, opened with Beethoven's rarely heard Overture in c, Op. 115, generally known as 'Namensfeier,' in consequence of its having been composed in honour of the "name-day" of the Emperor Franz II. Though well worthy of an occasional performance, the overture is by no means one of its composer's finest works. It received an excellent rendering under Herr Richter's direction. Two movements from Liszt's 'Christus' followed, the "Hirtengesang an der Krippe," and the march recently played at Mr. Walter Bache's concert. The former movement contains some really charming phrases, but the effect of the piece is absolutely ruined by its proximity and endless repetitions. Further acquaintance with the "March of the Three Holy Kings" does not reconcile us to this piece of pretentious emptiness. The great love duet from the first act of 'Die Walküre,' splendidly sung by Madame Valleria and Mr. Edward Lloyd, produced an immense effect, though much is inevitably lost by separation from the stage. The genius of Wagner shone all the more brightly in contrast to the inanity of the preceding pieces. Beethoven's 'Pastoral' Symphony completed the programme.

MUSIC AT THE INVENTIONS EXHIBITION.

III.

THE anticipations in which we ventured to indulge respecting the interest of the historic loan collection of musical instruments, &c., have proved to be entirely reasonable. It may safely be said that such a number of almost priceless treasures has never hitherto been brought together, and for the next few months musicians will have a unique opportunity of studying the progress of their art as exemplified in instrument making from the dawn of modern civilization to the close of the eighteenth century. The spacious gallery of the Albert Hall is admirably adapted for a display of this kind, but it has proved too small for the present collection, and two rooms have been added on the ground floor of the building. Holders of relics having been thus liberal, the first care was to ensure a proper arrangement of the material, and this has been carried out under the superintendence of Mr. Alfred Maskell with the assistance of such specialists as Mr. A. J. Hopkins and Mr. Barclay Squire. At the time of writing the exhibition is not in perfect order, nor are the labels affixed to the various articles. Until this is done nothing beyond a general survey can be attempted. But another and imperative duty lies upon the Kensington authorities. To render the show really useful at present, and to make it valuable for all time, a catalogue must be made, setting forth in detail the special features and history of every item. Such a work would be of the greatest utility for purposes of reference, and the advisability of its being forthwith undertaken is so obvious that we should not have called attention to the matter but for the report that the Council have so far declined to give the necessary order on the ground of expense. Accustomed as we are to strange proceedings on the part of this irresponsible body, we yet must refuse credence to such an extraordinary statement, and hope that a prompt contradiction will be forthcoming and so remove an uncomfortable impression.

A picturesque feature in the exhibition is a series of three "historic music rooms," arranged by Mr. George Donaldson, who also contributes a fine collection of instruments. The room on the left represents an English interior of the last century appropriately furnished, with violas, &c., lying about, and a spinet, dating from about 1730, lent by Mr. W. Dale. On the right is a room similarly appointed, but, of course, utterly different in decoration, of the time of Louis XVI. Here is a two-manual harpsichord by Rückers, said to have belonged to Marie Antoinette and now the property of Viscount Powerscourt. The instrument has a landscape painting by Vandermeulen on the inner surface of the lid. The most interesting of the three rooms, however, is the central one, furnished in the Elizabethan style, and hung with Flemish tapestry. Here are a virginal, said to have belonged to Elizabeth herself, and specimens of the chitarrone, theorbo, &c. Passing round the gallery we note a magnificent collection of violins, in which are not only priceless examples of all the great makers of Cremona, but a large number belonging to the Brescian, German, and Dutch schools, and last, but by no means least, many beautifully made English instruments. Probably the conditions under which they are lent forbid their public trial, or one might hope to hear them in combination in the series of historic concerts for which it is said arrangements are now being made. Still more comprehensive is the collection of claviers, commencing with a spinet dating from 1556, the oldest, save one in Paris, known to be in existence. This forms one of the items in a splendid exhibit from the Brussels Conservatoire, which alone merits a detailed descriptive notice. Speaking chronologically, the keyed instruments end with three richly decorated pianofortes by Broadwood, one from Windsor Castle, and two, of more recent date, made expressly for Mr. Alma Tadema and Mr.

Graham respectively. The case of the last-named instrument is adorned with paintings by Mr. Burne Jones. Of pictures themselves the show is not remarkable, but there is an exceedingly fine collection of autograph and other manuscripts, as well as of early printed books and scores. These, again, will repay minute examination, and we shall return to them shortly. We cannot better conclude this brief summary of the exhibition than by again urging the absolute necessity of a catalogue.

Musical Gossip.

THE preparations for the approaching Handel Festival at the Crystal Palace are making rapid progress. Last Saturday Mr. Manns visited Bradford to conduct a rehearsal of the Yorkshire contingent of the Festival chorus, and we are informed that he expressed himself in the highest terms with regard to the efficiency of the singers. In the programme of the selection to be given on Wednesday, the 24th, is announced a violin sonata to be played by all the violins of the orchestra. We earnestly appeal to Mr. Manns, who has done so much for music at the Crystal Palace, to reconsider his intention, and for the sake of his own reputation as an artist not to allow such a vandalism to be perpetrated on an occasion when a special feature is being made of performing some of Handel's works as the composer designed them. The performance of a violin solo by 150 violins is a piece of claptrap which will disgrace the country in the eyes of musical Europe; and it is a plain duty to protest against it, while there is yet time, in the strongest language at our command.

THE choruses to be included in the selection programme include "How excellent," from 'Saul'; "Ye sons of Israel," from 'Joshua'; "We never will bow down," and "See the conquering hero," from 'Judas'; "Blest be the man," from 'Joseph'; "Love and Hymen," from 'Hercules'; "Haste thee, nymph," from 'L'Allegro'; and "As from the power," from 'The Ode on St. Cecilia's Day.' The number of preliminary rehearsals in Exeter Hall has been increased, and for the first time for many years the choruses of the 'Messiah' have been rehearsed.

THE sixth annual concert of the St. Cecilia Society of Ladies will take place at St. James's Hall on Thursday evening, June 11th, under the conductorship of Mr. M. Lawson. Choral and orchestral works by Gernsheim, Lawson, Stanford, Rheinberger, Bach, Sulci, Purcell, and Gluck will be performed; and Miss Phillips and Madame Fassett will contribute duets by Mary Carmichael and songs by Mr. G. Thomas and Mr. M. Lawson.

MESSRS. JOHN BROADWOOD & SONS have just issued a very interesting account of their exhibits at the Inventions Exhibition, which we heartily commend to the attention of all visitors to the Music Department of the Exhibition.

AMONG the numerous benefit concerts during the past week, of which only formal record is possible, were those of Mr. Manby Sergison at St. James's Hall on Tuesday evening; Mr. Ernest Birch at the Prince's Hall, and Miss A. Ehrenberg at the Steinway Hall, also on Tuesday evening; Mr. Carrodus and Mr. Stephen Kemp at the Prince's Hall on Friday evening; and Mr. Frank Arnold and Mr. Vaughan Edwardes at the same place on Saturday evening.

A VERY creditable performance of 'Elijah' was given by Mr. Michael Watson's Choir at St. James's Hall last Thursday week. The society consists of amateurs in the south of London, and though only recently formed it may already rank among the best of kindred bodies, the voices being powerful and of excellent quality. The performance was further rendered interesting by the assumption of the principal part by Mr. Arthur Strugnell, a pupil of Mr.

Watson. The young vocalist has scarcely the physique at present for so arduous a rôle, his upper notes being especially weak, but he sang with artistic feeling and earnestness. Miss Bertha Moore, a soprano, created a very favourable impression. The other principal vocalists were Miss Hilda Coward, Madame Patey, and Mr. Edward Lloyd.

MADAME FRICKENHAUS and Herr Ludwig gave the second of their chamber concerts last Thursday week at the Prince's Hall, the programme including Schumann's Quartet in A, Op. 41, No. 3; Beethoven's 'Kreutzer' Sonata; Saint-Saëns's Trio in F, Op. 18; and Chopin's Ballade in G minor. Mr. Lionel Hume, a baritone vocalist, sang some German *Lieder* with good effect.

SEÑOR SARASATE's principal solo at his fourth concert, last Saturday, was Lalo's clever and characteristic 'Symphonie Espagnole' for violin and orchestra, which he has played on several former occasions. He also introduced a rather dreary ballad by Henschel, and an effective Rhapsodie Hongroise by Leopold Auer. The orchestral items were Mendelssohn's 'Italian' Symphony, the ballet airs from Rubinstein's 'Famors', and Auber's overture 'Le Domino Noir.'

LEAVING out of account the unique productions of Gilbert and Sullivan, examples of light comic opera by English composers have not hitherto met with much success, in spite of music superior in refinement of manner and constructive skill to much that reaches us from abroad. A humorous and spirited libretto is essential, and this, unfortunately, Mr. Cotford Dick has not been provided with in 'Dr. D.' produced at the Royalty Theatre last Saturday. The thinness of the plot is not atoned for by a succession of weak ballads. The composer, who is known chiefly as a writer of tasteful drawing-room piano pieces, shows himself in the light of a musician in the *finale* of the first act, and as a first effort 'Dr. D.' is creditable enough. In the performance the vocal ability of Miss Amy Florence and Miss Ethel Pierson and the excellence of the chorus and orchestra deserve approving mention.

MR. CHARLES HALLE introduced Franz Berwald's second Trio in F minor at his concert last Saturday afternoon. The work is more interesting than the earlier Trio in E flat by the Swedish composer, which Mr. Halle brought forward five years ago. The concert-giver gave a remarkably fine rendering of Schumann's Phantasietücke, Op. 12, and Madame Néruda was heard to the utmost advantage in Spohr's Concerto in A, Op. 79.

THE Committee of the Sacred Harmonic Society have appointed Mr. W. H. Cummings to the post of conductor for the coming season. We intend not the slightest reflection on Mr. Charles Halle, of whose ability there can be no question, when we express a decided opinion as to the wisdom of the course taken by the Committee. A dual conductorship, such as was tried by the Society last season, cannot possibly prove satisfactory, as has been conclusively shown at some of the recent Sacred Harmonic concerts.

THE eleventh annual concert of the students of the Academy for the Higher Development of Pianoforte Playing was given at the Marlborough Rooms last Saturday afternoon, under the direction of Mr. Oscar Beringer.

MR. CHARLES DOWDESSELL gave a lecture on 'Parsifal' last evening to the members of the London Branch of the United Richard Wagner Society.

MR. AND MRS. W. H. BRERETON gave a morning concert at the Prince's Hall last Tuesday.

THE death is announced from Paris of Madame Marie Cabel, formerly a distinguished member of the company of the Opéra Comique. It was

for her that Meyerbeer wrote the part of Dinorah in 'Le Pardon de Plörmel,' and she also sustained the leading characters in many of operas of Adam, Auber, Massé, and other composers of the modern French school. The part which she created was that of Philine in 'Mignon.' About eight years ago she abandoned the stage, and was shortly afterwards stricken with paralysis, from the effects of which she just died at the age of fifty-eight.

DRAMA

THE WEEK.

HAYMARKET.—Revival of 'Katharine and Petruchio' arranged by Garrick from 'The Taming of the Shrew.' 'Sweethearts,' a "Dramatic Contrast." By W. S. Gillette. 'Good for Nothing,' a Comic Drama. By Buckstone. COOMBE HOUSE.—'As You Like It.'

THE revival of 'Katharine and Petruchio' at the Haymarket is interesting in more than one respect. When last seen the play was given with such farcical adjuncts that it moved the student of Shakspeare to absolute wrath. The entire theory on which rests the cure of the shrew, that of the bridegroom showing himself tenfold more reasonable than the bride, was upset. The meat which Katharine declared "was wind if you were so contented" was a pantomime property, one side raw, the other blackened with soot, so that the application of it to the face of the cook left a black smudge the cap of which the heroine said,

This doth fit the time,
And gentlewomen wear such caps as these;
And the dress which elicited the assertion,
I never saw a better-fashioned gown,
More quaint, more pleasing, nor more commendable,—

were articles that could only be donned by some vulgar male reveller at a masquerade. Further to degrade the piece, the clown who took part in its performance indulged in the most ridiculous and extravagant foreshadowing, for which no excuse is furnished by text. It is to the credit of the management that these things, on the revival of 'Katharine and Petruchio' at the Haymarket, have been excised. So great an advance in knowledge and taste has been made by the public that has yet far to travel down the same road, that the audience, in speeches of the alteration that has been made, has hissed the performance for extravagance. If ever the play is again revived, it is probable, at least for a time, it will be expedient to cut out at least as much of the absurdity as has already been removed. The endless crack of the whip which Petruchio and Grumio, the stammering flight of cacklings of the tailor, the gibbering of the valets—and even to introduce a gown such as Petruchio describes, alash and cut as were the dresses in the time. If Elizabeth or James I., for the meaningless and gaudy costume presented. From the standpoint adopted the acting was successful. Mrs. Bernard Beere, an artist in dress as in other respects, looked the character of Katharine to the life, and spoke with intelligence and feeling. Mr. Forbes Robertson was not much too loud as Petruchio, a difficult part; and Mr. Kemble, Mr. Brookfield, and Mr. Elliot rendered fairly well the broad comic characters. Miss Julia Gwynne was agreeable as Curtis, whom Garrick converted into a woman.

'Sweethearts' and 'Good for No-thing.' Mrs. Bancroft showed the range of her histrionic gifts. Her Jenny North-rop in the earlier play is a fine piece of acting, erring principally in the fact that the intention of the author in the second act is disregarded, and a feeble old lady is substituted for a ripe and comely woman. The demonstrations of petulance, more- over, of the earlier act a little more reserve would be an improvement. So tender, thoughtful, and conscientious is the per- formance as a whole, the blemishes indicated are comparatively little from its beauty. Bancroft's Henry Spreadbrow has been turned into an excellent piece of acting. Nan in 'Good for Nothing,' meanwhile, which the curiously miscellaneous entertainment now given at the Haymarket includes, Mrs. Bancroft shows her brightest. The key-note to Miss Northcott is, that to Nan is pure frolicsomeness. Her admirable but familiar rendering of character Mrs. Bancroft was well sup- ported by Mr. Kemble, Mr. Brookfield, and the Elliot.

There is an entertainment likely, with the variation attached to outward-bound scenes, "wind and weather permitting," to rank as a chief attraction of the London season, the pastoral plays at Coombe House a distinct success. They have, indeed, charm all their own; and the pictures of the waters bearing aloft the successful hunts- men, of the court of the banished duke, and the various pairs of lovers are eminently effective and poetical. As illustration of Shakespeare, however, the performance is not so much more than spectacular. The spec- tacle with imagination can track Rosalind Celia to their cottage "in the skirts of the forest, like fringe upon a petticoat," when, if not quite, as well as he can when indulging the play. The figures, moreover, are not so dwarfed by their surroundings but that they are picturesqueness and grace of the Orlando, played with much spirit by Lady Archibald. "Katharine," the prettiness of Celia, and the responsiveness of Audrey are recogniz- able. Few of the actors can, however, be distinguished by themselves audible through the diffi- culty of speaking in the open air among the speeches tossed by a rather gusty breeze and in many similar accessories. Mr. Hermann Vaughan's finely trained elocution is of great value to him as Jaques, and Mr. Ponsonby as the First Lord, to whom are assigned the most effective speeches ordinarily seized upon by Jaques, speaks also with effective power. There are indications that Lady Archibald Campbell is aiming at a more commanding flight. A glance at pastoral poetry in general, and a study of Fletcher's 'The Faithful Shepherdess,' from her pen, is, alas, not in this month's *Nineteenth Century*. If, as is stated, she dreams of writing, with some necessary altera- tions, a play which has always been the delight of readers of poetical taste, and the character of which is wholly fitted to the green- field, we shall be the first to applaud so intelligent an experiment, and wish her an abundance "fit," though not "few."

GREENE'S 'DIARY.'

INGLEBY has made a most important con- tribution to the biography of Shakespeare, and to the history of economic progress in

England, by reproducing the 'Diary' of Thomas Greene and editing it with an introduction, giving all the facts we specially wish to know, and an appendix of illustrative documents, most of them never before printed.

The 'Diary,' so far as we have it, consists of private records of a contest between the Corpora- tion of Stratford-upon-Avon and the principal landowner of the place with respect to the enclosure of what had been held from time immemorial as open or common fields. It covers nearly the last year and a half of Shakespeare's life, during his retirement at his native town. And its interest as a contribution to Shakespeare's biography arises from these facts. As the owner both of tithes, of which the value would have been diminished, and of freeholds, of which the value would have been increased, by the pro- posed enclosures, Shakespeare was one of the principal persons whose support it was desirable for each side—for the enclosing squire and for the resisting corporation—to obtain. Six times he is named in the 'Diary'; and two of the entries in which he is named give, the one the only speech of Shakespeare's, and the other the only opinion of which we have a record in all his life. Nor is this all. The opinion Shak- speare is here recorded to have expressed regards the great question of the enclosures, and what that opinion was has been a matter of dispute which is only now settled by the reproduction and transcription of the whole MS. It can now be decisively shown that, notwithstanding all the inducements of pecuniary interest and private friendship, the side Shakespeare took was not that of his friend the squire, but of the poor commoners, and that he expressed himself as "not able to beare the encloseyng of Wel- come."

The causes of these enclosures were the high price of wool, which made it profitable for land- lords to turn cornfields into sheep runs, and the effects of these enclosures were at once the diminution and the pauperizing of the agricul- tural population. The English enclosures of the sixteenth century were, in fact, analogous, both in their causes and in their effects, to the High- land clearances of the nineteenth century. Nay, more. The contest in which Shakespeare thus decisively took a side was a great economic revo- lution, the dominating fact in the history of the English people during Shakespeare's time and the century that preceded it. And in knowing Shakespeare's conduct with regard to it, we have now afforded to us such grounds as we have not hitherto possessed for judging of Shakespeare's character, not only as a poet, but as a citizen; and hence also of interpreting a great number of passages in his plays, and especially in his "Histories," with regard to which, till now, it has been impossible to say how far he expressed in them personal sentiments and opinions. This I may elsewhere have an opportunity of proving and illustrating. Here I can only further say on this point that opposition to the enclosures, as they were in fact carried out, by no means implied blindness to the agricultural desirability of a gradual abolition of the old open or common- field system.

But, as I have said, this 'Diary' is of great value and interest, not only as a contribution to the biography of Shakespeare, but to the history of economic progress in England. An analysis of it shows it to consist of memoranda of (1) dealings between the squire and the cor- poration about the enclosing of the common fields; (2) dealings between the squire and in- fluential individuals, and particularly the diarist himself and his "cosen" Shakespeare, with a view to buying off their opposition, or—to speak plainly—bribing them; and (3) dealings of a very much rougher kind between the squire and the commoners. We have thus a complete contemporary picture in this 'Diary' of all the three processes by which landlord appropriations of village commons and common fields have been effected—legal chicanery, fraudulent bribery,

and forceful bullying. And as the edition of this 'Diary' now issued consists of but fifty copies (with five for presentation), and as the price put on them is four guineas apiece, it may be desir- able to give one or two extracts under each of the above headings.

First, then, for an illustration or two of the dealings between the squire and the corporation:

5 Dec. [1614] At a Hall, the Company agreed that 6 should goe to Mr. Combe [the squire] in the name of all the rest, to present their Loves, and to desire he would be pleased to forbear to inclose, and to desire his love as they wilbe reddey to deserve yt.

This extreme humility with reference to a matter of right not undeservedly met with a haughtily insolent response from the squire. The memorandum with regard to the reception of the deputation of six runs thus:—

9 Dec. After Mr. Bayly and wee hadd spent some 4 or 5 houres with the Overseers of the Poore, Mr. Alderman and I, Mr. Baker, Mr. Shawe and Mr. Chandler went accordingly to Mr. Combe whose Answer was, "He should be glad of our loves, but ...if the froste broke, the dychnge [in order to the enclosing] would goe presently forward."

By the following spring, however, the members of the corporation—or of the "Company," in the diarist's phrase—had apparently plucked up a spirit very different from that in which in December they had "presented their loves":—

2 Ap. Mr. Parsons, being Alderman, told me that Mr. Combe questioned with him, Why he was soe agaynst the Inclosure? And he sayd—as Mr. Baker had sayd to him—"They were all sworne men for the good of the Bourgohe, and to preserve their Inheritances, and therefore they would not have yt sayd in future tyme that they were the men which gave way to the undoing of the Towne"—telling Mr. Combe that "All the 3 fires were not soe great a losse as the Inclosure wolde be."

I have space here for but one passage illus- trative of the dealings of the squire with the diarist, the town clerk:—

9 Ja. About 3 of the clock afternoone came to me, willed me to propound a peace; *promised me xⁱⁱ to buy a geldyng to doe yt*; lyked not amysse of a friendly suit to end yt [collusive proceedings].... After some speches that he should think himself beholding unto me yf I could bring an end to passe, he, after many promises and protestacions that I should be well dealt withall, he departed, and I brought him to the doore, Michael only and Hearne attending his coming in my Hall.

And now for an illustration or two of the deal- ings between the squire and the commoners. These consisted, on the one part, in having enclos- ing ditches forcibly made; and on the other, in filling up these ditches and ploughing up the land which the squire had laid down in green- sward:—

After dyner at Mr. Ward's house, agreements wcr made in these words:....

But opposite to the signatures is this very significant note:—

While this was doing as yt stands, the dytches by *Women and Children* of Bishopton and Stratford were filled up agayne.

Of course, it is presently after noted that

Mr. Replingham [the agent or factor] sayd he wold gyve names to Mr. Bayly for doing Justice upon the Women dyggers.

Generally, however, the squire had a sufficient number of bullies on the ground to prevent the filling up of his enclosing ditches. For instance:

2 Marciij, 1615. Mr. Chandler's man, Richard Ward, went to the place where they were dygging; and Stephen Sly, John Terry, &c., &c., assaulted him soe as he could not procede with throwing down the dytches. And Sly sayd, "If the best in Stratford were there to throwe yt downe, he wold bury his head in the bottom of the dytche."

This straightforward, downright fellow is, no doubt, the same Stephen Sly who is mentioned among the relatives of the tinker Christopher Sly in the Induction to 'The Taming of the Shrew.'

I shall only add that the resistance of the corporation and of the commoners to the enclosure, backed, as we now know that it was, by Shakespeare, who "was not able to bear" it, was successful. Under Lord Bacon's chancellorship, in 1618, there came a peremptory order from the Privy Council directing "that the land con-

verted into pasture be again made arable for corn and grain, according to the course of husbandry there; and lastly, that the meers and banks be restored and made perfect." Not till 1775 were these open fields at length enclosed—between 1760 and 1842 there were no fewer than 4,000 Enclosure Acts—and part of these common fields of Shakspeare's Stratford are now within the pale of Welcombe Park.

J. S. STUART GLENNIE.

'1 HENRY VI., IV. VII. 3.

Triumphant death, smear'd with captivity.

PROF. LEO might have found his explanation, Death as a warrior smear'd with the blood of slain enemies, anticipated in 'Cruces Shakspeareane.' The term is taken from the chase; compare 'The Two Noble Kinsmen,' I. iv. :—

By the helm of Mars, I saw them in the war—
Like to a pair of lions smear'd with prey;

and 'King John,' II. i. 321 :—

And, like a jolly troop of huntsmen, come
Our lusty English, all with purpled hands,
Dyed in the dying slaughter of their foes.

'Julius Caesar,' III. i. 105 :—

Sloop, Romans, stoop,
And let us bathe our hands in Caesar's blood
Up to the elbows, and besmear our swords.

See *besmear* similarly used 'King John,' III. i. 234.

By *captivity* I would understand *number of captives*, i.e., slain men, the captives of Death; as in Ephesians iv. 8 (margin), "*captivity* or a *multitude of captives*." Compare 'King John,' II. i. 352 :—

O, now doth Death line his dead chaps with steel;
The swords of soldiers are his teeth, his fangs;
And now he feasts, mousing the flesh of men.

"Smear'd with captivity" applied to Death is equivalent to "Sign'd in thy spoil," 'Julius Caesar,' III. i. 174 :—

And here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy slaughter.

Slaughter is an emendation for "Lethee" of the folio, suggested in my work mentioned above.

B. GOTT KINNEAR.

Dramatic Gossip.

MISS ROSINA VOKES, whose disappearance from the stage consequent upon her marriage deprived London of one of the most mirthful and vivacious of comedians, is about to try in America an experiment, in the shape of a reappearance on the stage, she has been vainly urged to attempt in England. In September next she will start with a company for America, and will play in the principal cities of the United States in 'The Parvenu,' 'My Milliner's Bill,' and other pieces, including a comedy written especially for her by Sir Charles Young.

The New Shakspeare Society has wisely published the full text of the two interesting documents relating to Drury Lane Theatre which Mr. Greenstreet discovered, and from which we gave some extracts a little time ago.

Mrs. BLAZE DE BURY has concluded the series of vivacious lectures on Corneille and Racine which she has been lately delivering in London.

A SERIES of amateur performances given at the Olympic Theatre has served to introduce as an actor Mr. Brandram, the well-known reciter. Mr. Brandram, who played Brown in 'New Men and Old Acres,' shows histrionic capacity impeded by want of experience. One or two other characters—notably the heroine, assumed by Mrs. Beerbohm Tree, and Bunter, the self-made man, taken by Mr. Quinton Twiss—rose above the level of amateur entertainments.

The comedy of 'Bad Boys' has been transferred from the Comedy Theatre to the Opéra Comique.

The death is announced of Alfred Meissner, the Austrian poet and dramatist.

TO CORRESPONDENTS.—J. P.—F. M.—G. J. H.—W. D.—W. L. F.—H. G.—A. J. D. D.—H. A.—received.
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